THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

January 27, 1990 *Newspaper $3.50*

MINNIE PEARL

MC LYTE & D.J. K-ROCK

BMI
50th
ANNIVERSARY

The Explosion of American Music

1940-1990

Performing rights income for all creators of music

Access to all styles of music for all licensees

Strengthened and expanded rights for creators and copyright holders

Revolutionary new logging and distribution policies

Breakthrough technology for the benefit of creators and copyright holders

BMI...THE OPEN DOOR TO AMERICA'S MUSIC

TICKERTAPE

Terry McBride and Jay Boberg

NETTWERKING WITH JAY BOBERG: I.R.S. Records, the fertile breeding ground for cutting-edge artists from the Buzzcocks and R.E.M. to Concrete Blonde and Timbuk 3, has signed a long-term label deal with like-minded Vancouver-based **Nettwerk Records**. I.R.S. president **Jay Boberg** explained the genesis of the deal. "Stacy Banet, our A&R person in L.A., brought to my attention some of the artists that they had and brought me up to date on what they were doing. I then checked with our Canadian guy, who runs our Canadian operations up in Toronto, and they seemed like a real exciting young label." What excites Boberg about Nettwerk is his feeling that they are kindred spirits both in terms of music and approach to the music business. "They have a real street-rat kind of passion. They don't really focus on whether or not it will get played on the radio or whether or not the mass appeal audience will like it initially. What they focus on is their own passion for it. The fact that they think it's vibrant, that it's exciting and that it's new. That's exactly what I.R.S. has been doing for the past ten years."

More than that, I.R.S. has thrived on breaking "left of center" artists over the past decade in an industry geared to the mainstream, and now has built it's own "army" designed to prevent the "artist leakage" that has plagued the label in recent years—hard lessons that can only be to the benefit of both I.R.S. and Nettwerk. "We were very dependent upon MCA and, before that, A&M in order to carry through a lot of what what we wanted to accomplish," Boberg says. "If they didn't believe in it we were kind of left to our own devices. The P&D deal now enables us to be on the front line. Belinda [Carlisle] or R.E.M. would always be wondering 'Well, I.R.S. is behind us, but is MCA? Do we have that extra push?' Now that we have our own army... That puts us in the position where we have the full and final authority." As a result, Boberg feels that "we're in a position to market our artists very effectively in and among the trees."

The hard-earned independent status of I.R.S. is, likewise, "critical" to the Nettwerk agreement. "We now have a deal in which we can offer a license deal to a label like Nettwerk much in the same way that A&M offered one to us ten years ago," Boberg claims. "That is something that we were conscious of, and I have been keeping my eyes open for visionary young labels that are out there to be able to go to them and put forth a proposal such as which Nettwerk and I.R.S. have come to."

All this makes Boberg extremely hopeful about I.R.S.'s upcoming decade and association with Nettwerk. "They have a different angle," Boberg explains. "They're very dance-oriented, almost urban-oriented in some of the bands they're looking at. It's a nice addition to what we're doing. I can't begin to emphasize how excited we are. I think we're now associated with a group of people who I look at being just as important in the early '90s as I think I.R.S. was in the early '80s as a developmental independent label. And with both of us together, I think that we're going to be in the position to really have a lot of success. I look at this as one of the most important signings I.R.S. has made in years."

IN THE STREET WITH CEMA: CEMA Distribution, already the distributors of Capitol, EMI, SBK and Chrysalis Records among others, has entered into a manufacturing and distribution agreement with Los Angeles-based **ITS Records and Distribution, Inc.** (ITS stands for "In the Street"). ITS president **Dan Davis** told us that ITS, which will be comprised of a number of small, innovative record companies, would be "an umbrella for independent labels" who would benefit from the distribution clout of CEMA. Davis went on to say that he's been "deluged with calls" from indies interested in the action and should have announcements of distribution agreements within the next two weeks.

For CEMA, the agreement presents an opportunity to extend its considerable hand into the independent label community and expand its product line. **Russ Bach**, president of CEMA, said, "Our agreements with ITS are an important step in the evolution of our relationship with the independent label community, which historically has been a fertile source of developing talent." The most promising aspect of the deal for music fans was enunciated by Bach when he said, "The combination of independent label A&R with major distribution should result in some great acts coming to the market place." We've been saying that for years...

THE BIZ: MCA Concerts announced that it has been engaged for the exclusive booking and promotion of popular music attractions at Blossom Music Center. MCA also operates the Universal Ampitheatre in Los Angeles (which MCA also owns) and outdoor facilities in Atlanta, Denver and Dallas... Making a big retail splash is Disney's soundtrack to the record setting animation film ***The Little Mermaid***. Composed by **Alan Menken**, with songs by Menken and **Howard Ashman** (the pair also created *Little Shop of Horrors*), the soundtrack has been certified gold by the RIAA with platinum certification expected within a week. Fueling soundtrack sales has been the successful marketing of the movie to *adults*, coupled with critical acclaim for a truly solid soundtrack in the purest sense of the word—which is to say *The Little Mermaid* is more than a potpourri of songs which may or may not be heard in the film. In addition, two songs ("Under the Sea" and "Kiss the Girl"), along with the score, have received Golden Globe nominations... **Arista Records** has sent out an odd batch of postcards featuring a picture of their new Nashville offices. This passes for an announcement of a country music division...

EXECUTIVES ON THE MOVE

Jeffries

Sawyer

Costello

Benesch

Lake

Baumstein

Kargol

Fleischman

■ At **Elektra Entertainment**, **Nancy Jeffries** has been appointed vice president, A&R for the company. Jeffries comes to Elektra from Virgin Records where she headed the A&R department, which was responsible for signing Keith Richards, Ziggy Marley and Lenny Kravitz, among others. Before that, she spent three years as East Coast A&R director for A&M Records. Also at Elektra, **Rick Alden** has been promoted to senior vice president, CHR promotion. He moves up from vice president of CHR promotion. Alden has been with the label since 1979. And, **Brad Neufeld** has been promoted to vice president in charge of special projects. Neufeld has spent the past two years as director of special projects for the company and served as executive producer of the *Cocktail* soundtrack album. ■ **Virgin Records** has made two executive appointments this week. First **Sue Sawyer** has been named vice president, publicity for the label. Sawyer joins Virgin from PolyGram Records, where she was director of publicity on the West Coast. Also, **Phil Costello** has been promoted to the position of national promotion director, Virgin Records. Costello has been Midwest regional promotion manager at Virgin since 1986 after performing a similar function for I.R.S. Records. ■ At **Columbia**, **Marc H. Benesch** has been promoted to senior vice president, promotion. Most recently Benesch, who has been with the label since 1976, was vice president, promotion. ■ **Charles Lake** has been appointed vice president, pop promotion at **Epic**. Lake comes to Epic from A&M, where he was director, national pop promotion. ■ **SBK** has announced the the appointment of **Ken Baumstein** as vice president of marketing for the label. Baumstein moves up from director of marketing. Prior to joining SBK, he was head of marketing for EMI. ■ **EMI** has named **Mark Kargol** vice president, West Coast pop promotion. Kargol was most recently national director, West Coast pop promotion. ■ **David "Flash" Fleischman** has been upped to the position of senior director of national album promotion at **Atlantic Records**. Fleischman, known for his Wilson Pickett impersonations, joined Atlantic Records in 1974 as the label's local promotion representative in Memphis and has been with Atlantic ever since. Most recently, Fleischman was director of national album promotion based in New York. ■ **Dan C. McGill** has been named senior vice president, finance of the **MCA Music Entertainment Group**. McGill has been with MCA since 1975 when he joined the company as assistant controller. He most recently had been vice president, finance for the company. ■ **Enigma Entertainment** promoted **Steve Holmberg** to the position of vice president, finance and administration. Holmberg has been with Enigma for three years, most recently as director of planning and information systems. ■ **PolyGram** has named **Howard Paar** West Coast publicity director. He comes to the label from Norman Winter Associates, where he was vice president. Also, **Michelle Taylor** has been appointed manager, national jazz promotion. Taylor comes to PolyGram from EMI, where she held the same position. In Nashville, **Cynthia Grimson** has joined PolyGram as assistant to **Sandy Neese**, director of communications. Grimson formerly worked for PolyGram Records in Los Angeles before relocating to Nashville with her husband. ■ **ATCO Records** has named **Lisa Vega** manager, West Coast publicity. Vega was formerly a senior account executive for McMullen/Dozoretz Associates and, before that, was West Coast publicist for Capitol Records. ■ **BMI** has announced the election of **K. James Yager** to chairman, board of directors. Yager is president/CEO of Benedek Broadcasting Corp. Also at BMI, **Eric Coles** has been promoted to associate director, writer/publisher relations. He has been an administrative assistant in the department since 1988. ■ **Tony Johnson** has been named press representative for **Warner Bros. Records**. Johnson last worked for the entertainment law firm of Gracia, Francis & Associates. At **Warner Brothers Publications, Inc.**, **Tony Esposito** has been promoted to vice president/editorial and **Mark Pennachio** has been upped to vice president/sales. Esposito has been with Warner Brothers for 18 years and Pennachio for the past seven. ■ **Harriett Seitler** has been promoted to senior vice president, marketing & promotion, **MTV**. In her new position, Seitler will be responsible for supervising all marketing-related activities of the network, including strategy development, consumer and trade advertising, promotions and contests, sales promotion and sponsorship, affiliate marketing and ancillary businesses. Most recently, Seitler was vice president, marketing for MTV. She joined MTV's predecessor, Warner Amex, in 1980 as marketing coordinator for the central region, later becoming marketing manager for the region.

VOL. LIV, NO. 1, JANUARY 20, 1990

CASH BOX

THE *MUSIC* TRADE MAGAZINE

STAFF

GEORGE ALBERT
President and Publisher
KEITH ALBERT
Vice President/General Manager
ROBERT LONG
Vice President/Urban Marketing
KEITH GORMAN
Editor
CAMILLE COMPASIO
Director, Coin Machine Operations

JIM WARSINSKE *(L.A.)*
BRUCE MESSER *(Nash.)*
MIKE GORDON *(L.A.)*
Marketing

LEE JESKE
New York Editor
KAY KNIGHT
Nashville Editor

Editorial
KAREN WOODS, *Assoc. Ed. (N.Y.)*
KIMMY WIX, *Assoc. Ed. (Nash.)*
ERNEST HARDY, *Assoc. Ed. (L.A.)*
DAVID BYRNES, *Assoc. Ed. (L.A.)*
TONY SABOURNIN, *Assoc. Ed., Latin (N.Y.)*
SHELLY WEISS, *Assoc. Ed., Publishing (L.A.)*
ROBB MOORE, *Retail Ed. (L.A.)*
BERNETTA GREEN *(N.Y.)*

Chart Research
GENE FERRITER
Coordinator (L.A.)
JOHN DECKER *(Nash.)*
SCOTT "Billy" SALISBURY *(L.A.)*
JEFF TEMPLE *(L.A.)*
C.J. WEADICK *(L.A.)*

Production
JIM GONZALEZ
Art Director

Circulation
NINA TREGUB, *Manager*
CYNTHIA BANTA

Publication Offices

NEW YORK
157 W. 57th Street (Suite 1402)
New York, NY 10019
Phone: (212) 586-2640
Fax: (212) 582-2571

HOLLYWOOD
6464 Sunset Blvd. (Suite 605)
Hollywood, CA 90028
Phone: (213) 464-8241
Fax: (213) 464-3235

NASHVILLE
1300 Division St. Ste. 202,
Nashville TN 37203
Phone: (615) 244-2898
Fax: (615) 259-2913

CHICAGO
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

BRAZIL
CHRISTOPHER PICKARD
Av. Rio Branco, 123/2012
Rio de Janiero—RJ
20.040—Brazil
Phone: (021) 222-4893/242-3315
Fax: (021) 222-7904

ITALY
MARIO DE LUIGI
"Music e Dischi" Via De Amicis 47
201233 Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN
Adv. Mgr., SACHIO SAITO
Editorial Mgr. KOZO OTSUKA
2-chome, 11-1, Shinbashi,
Minato-ku
Tokyo Japan, 105
Phone: 504-1651

UNITED KINGDOM
CHRISSY ILEY
Flat 3, 51 Cleveland Street
London W1P 5PQ England
Phone: 01-631-1626

CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for $125 per year second class, $150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 1402, New York, NY 10019.

Cover Feature

MC Lyte: Sounds Great, More Filling

BY ERNEST HARDY

IN THE RAP GENRE, gender still determines an awful lot: how you're treated in song (or in the rap), how you're perceived and treated by fellow rappers, what audience expectations are... Only heavy metal can be as brutally backward-minded when it comes to the division of the sexes.

A strong glimmer of hope comes from the fact that 1989 was a banner year for women rappers. Queen Latifah, Shelly Thunder, Roxanne Shante, Ms. Melodie and Neneh Cherry all released albums that not only shattered stereotypes, but—in varying degrees—also expanded the medium within which they were working. 1989 was also the year in which Atlantic Records released MC Lyte's *Eyes on This*, the long-awaited follow-up to *Lyte as a Rock*, her debut album.

When the teenaged Lyte crashed onto the rap scene with the hits "I Cram to Understand U" and "10% Dis," several eyebrows were raised. She was nobody's plaything, no passive reactor whose personality was defined by creating answer records to the fellas. Outspoken, down to earth, and possessing a razor-sharp wit, Lyte recently spoke to *Cash Box* on a number of issues.

MC Lyte and D.J. K-Rock

On misogyny and sexism in rap: "See, you can't tell people not to do it if it sells. And it's *selling*. I think it's to each his own. Rap really has a lot to do with personality and you can't tell someone to change their personality—'Don't say this,' and 'Don't say that,' when that's really them."

On rap contributing to, versus merely reflecting, problems in society: "Your environment shapes and reflects everything. If, in their environment, they say, 'B----, come here,' and a girl comes to them, then that's the way they're going to treat the people in their environment. And this is their whole attitude now. Your personality is based on what's happening around you and *that's* what goes on around them...so that's what is important for them to rhyme about."

On her collaboration with Sinead O'Connor: "She'd heard 'I Cram to Understand U' in Europe and she liked the way I said 'Shut the f--- up.' (laughs) She wanted me to do the remix of 'I Want Your Hands on Me' so she looked us up, talked to my manager, and everything worked out fine."

On pop music's usurpation of rap: "I don't think that will ever happen because the *hard* rap will always be the hard rap. I don't think it will get watered down. If anything, the [combining of] pop or R&B and rap will get played out. They're really pushing it...but *rap* won't get played out." ❍

C O N T E N T S

5 MC LYTE: SOUNDS GREAT, MORE FILLING
The Queen of Sass Don't Take No Lip
Ernest Hardy

8 MOVEMENT NUMBER FAB FOUR FROM THE KEVIN MCDERMOTT ORCHESTRA
Not even in Scotland can you get away from John, Paul George and Ringo's ghosts
Karen Woods

20 MINNIE PEARL: 50 YEARS OF LOVE
Howdeeee from the Queen of the Opry
Kay Knight

25 NICHOLAS: SUCCESS AND COMMITMENT GO HAND IN HAND
The Sweethearts of Gospel tell all their secrets
Kimmy Wix

COLUMNS

6 The Buzz / Karen Woods goes on her own personal Ministry; Kay Knight takes another long drag on a Marlboro; Crissy Isley gets in a satisfying dig at New Kids on the Block.
7 Music Publishing / Shelly Weiss is so good at digging up stuff, we sent him to France.
9 Shock of the New / Karen Woods plays antics with semantics.
9 Worldstyle / Lee Jeske sings to life, to life, l'chaim.
10 On the Dancefloor / Ernest Hardy passes on some juicy gossip about his own personal savior.
11 On Jazz / Lee Jeske puts the "ja" back in jazz, yes, yes.
12 Rhythm & Blues / Bob Long carries the banner for Rockin Time Records, into the '90s.
14 Gospel / Bob Long is catching on quick—here's yet another guest columnist.
15 Cocinando / Tony Sabournin learns the value of listening to the buzz at cocktail parties.
18 Pop Reviews / Pop and corn—can *you* tell the difference?

CHARTS

10 Top 40 Dance Singles
11 Top 40 Traditional Jazz LPs
12 Top 75 Rhythm & Blues LPs
13 Top 100 Rhythm & Blues Singles
14 Top 40 Black Gospel LPs
15 Top 10 Chicago Latin LPs
15 Top 10 Puerto Rico Latin LPs
16 Top 200 LPs
19 Top 100 Pop Singles
21 Top 100 Country Singles
22 Top 50 Country LPs
24 Top 25 Country Indie Singles
27 Top 40 Contemporary Christian Singles
27 Top 40 Southern Gospel Singles

DEPARTMENTS

20 Country
25 Gospel
28 Coin Machine
31 Classifieds

THE BUZZ

NY THIS SHOW SHOULD HAVE A WARNING STICKER attached to the tickets. *May Cause Temporary or Permanent Hearing Damage.* But miss it at your own risk. Especially if you are the average 16-22 white American middle-class male, frustrated for no particular reason, filled with more angst than actual anger, a rebel without a clue, let alone a cause. I'm talking about **Ministry**, of course. The show at the Ritz last week was one of the most powerful, angry, intense, *ballistic* things I have seen in years, and also one of the most interesting from a social standpoint.

Maybe that should be *anti*social. There is definitely an element of violence omnipresent at a Ministry gig, whatever the size. No riots break out, and only one very minor fight Thursday night that I know of, but there is violence in the music itself. It's all part of the package. It's *inherently* violent, loud, abrasive, and the lyrics are hardly about tea parties and croquet. But to see it done live is to realize just exactly how brutal it really is. It's ritualistic, tribalistic. Ministry masterminds **Al Jourgenson** and **Paul Barker** are tribal chief and medicine man, respectively, and vocalists **Nivek Ogre** (Skinny Puppy), **Joe Kelly** (Lost Cause), **Chris Connelly** and **The Grand Wizard** are warriors going through some rite of passage. The noise created by three guitars, bass, two drummers and a rather large bank of synthesizers is the soundtrack for the war dance, which is basically a lot of throwing one's self around.

Ministry isn't technically industrial, it isn't technically dance music, it isn't technically rock and roll. It is technically perfect, and perfectly...well, perfectly violent. If there is such a thing as perfect violence. But think about it: all the anger, all the aggression comes out through the music, and no one gets hurt. Maybe instead of guns, we should give soldiers guitars and let them work things out that way: musical cyberpunk warfare.

Opening bands **Controlled Bleeding** and **KMFDM** never quite attained the mutant beauty that is Ministry, but both were fine in their own right. Controlled Bleeding opts for the anti-melody end of the industrial scale, mostly shouted or chanted lyrics over a heavy backbeat. They ended their set by destroying a metal box and a 50-gallon drum. On the Ritz stage, this had little or no effect. In fact it looked rather silly. It would have been much more effective in a small club. KMFDM, on the other hand, is almost more of a turned-up, tuned-in rock band. The noise, the beat and the technology are industrial, but KMFDM is more song-based, and is exceptionally tight *musically*, programming aside. The only complaint I had is that the guitarist's interesting fashion statement—a fairly short tunic over a pair of stockings, basically bare-assed—tended to be a bit distracting at times. Decent legs, though.

Hullo, Cleveland.

Karen Woods

(*EDITOR'S NOTE: Due to a computer malfunction, the last lines of Kay Knight's Buzz column of January 20 were inadvertently deleted. The column is reprinted here in its entirety.*)

NA MUSIC CITY WAS VERY MUCH alive and well during a recent night of excitement and exceptional entertainment—one that I won't soon forget. It was the Second Annual Marlboro Country Music National Talent Roundup, held at Nashville's Stockyard Restaurant at the Bullpen Lounge.

Eight regional finalists competed for the evening's prizes and Angel Train from Boston, Massachusetts wasn't singing any sad songs when they walked away with the grand prize.

As the first place winner, Angel Train was awarded $30,000, as well as 40 hours of recording time at Omni Sound Studios in Nashville, with famed record producer Barry Beckett at the board.

"We're thrilled," Diane Cannon, lead singer of Angel Train, explained. "This really is the culmination of a dream, and we're very excited about working with a producer of Barry Beckett's stature. We're expecially appreciative to Marlboro Country Music for making it all possible."

Angel Train is comprised of Cannon on vocals and acoustic guitar, Jamie DeCato on drums, Tom Miller on vocals and bass, and Rick Plant on lead guitar and vocals. The group was formed just two years ago and is a favorite on the New England country music scene. They are a high-energy band in the Flying Burrito Brothers/Emmylou Harris tradition and had the standing-room-only crowd fired up during their entire performance.

The Terry Thompson-Pickham Band from Tampa, Florida was awarded the second prize of $10,000 and the third prize winners, Unwound, from Pittsburgh took home $7,500.

The other competing bands were: Tim Gillis Band, representing New York, New York; the Virgil Kane Band, representing Chicago, Illinois; Hot Walker Band, representing Detroit, Michigan; Darn Thirsty Cowboys, representing Denver, Colorado and Susie Brandt, representing Tulsa, Oklahoma.

The eight competing finalists were selected through regional Marlboro Country Music Talent Roundup competitions held throughout the country in October and November. The finalists were judged at the Marlboro Talent Roundup on musical and/or vocal ability, originality, choice of material, stage presence, audience response and a sense of professionalism.

Each of the eight regional winners were awarded $7,500 cash and opened the Marlboro Country Music concert in their market. As winner of the Boston-area regional competition, Angel Train opened October 27 at the Worchester Centrum for Alabama, George Strait, Ricky Van Shelton and New Grass Revival.

The Marlboro Country Music National Talent Roundup is the final event in the Marlboro Country Music 1989 program. This year's program featured 10 country music superstars in nine cities across the nation and marked the inaugural year for the Marlboro Country Music Military Tour, saluting servicemen across the United States. Entering its third year as the tour's national charity, Second Harvest, America's only food bank network, received $1 from each ticket sold at the arena concerts.

Since 1983, Marlboro Country Music concerts have been staged in over 77 cities and have entertained more than one million fans. Marlboro Country Music has truly become recognized as one of the premier tours in country music and as was the first national competition, this year's show was one of excellence. I look forward to the same excitement and extraordinary enjoyment next year that I experienced during this year's Marlboro Country Music National Talent Roundup. It was truly a night of fun to long be remembered.

Kay Knight

UK BUT WHERE'S FRANKIE VALLI?: Is it world domination for **New Kids on the Block**? Although it seems that way with their string of U.S. hits being mirrored in the UK, it doesn't necessarily mean they're laughing all the way to the bank. This week they achieved the dubious honor of being the lowest-selling #1 in 20 years, with "Hanging Tough." According to Gallup, the UK chart body, the usual sales for a #1 record is 77,000 per week. The NKOTB single sold just 30,000, which, although affected by a seasonal drop, is still an unprecedented low figure.

Also, sales of the seven-inch single fell below 50% of the market for the first time since it became the leading format in 1959. So then, it's true: the death throes of the single have arrived.

MEANWHILE, violinist **Nigel Kennedy**'s album of Vivaldi's "The Four Seasons" has entered the pop charts. Another unprecedented feat, but not necessarily an unplanned one. Kennedy, a virtuoso who tries to look like Sid Vicious and thinks Beethoven was the ultimate punk, even looks like a pop star. He has regulation pop-star pointy cowboy boots and leather jacket, wildish spiky hair sometimes done up in a Springsteenesque bandana, and doesn't wear tails to perform.

He says *that* was an accident.

"One day I left them in New York and had to go to a London market for a second-hand '60s dinner suit because I was performing that night," Kennedy claims. "Then everyone came up to me saying how great it was what I was doing for classical music, breaking traditions, crossing barriers. I thought that was major cool." ("Major," "cool" and "monster" are Kennedy's favorite words.)

There are at least a dozen versions of "The Four Seasons" hanging around in the classical charts. Kennedy's, at #1 for the past six weeks, has outdone them all—seriously outdone them all. It sold 25,000 in the week before Christmas, whereas most classical records in this country are expected to sell only 8,000 a year.

Kennedy's version is different from the others. He plays the fast bits faster, the quiet bits near to inaudible, the loud bits boom-boom, and the slow bits dead-slow-stop. (After all, the "Summer" movement is about hot, weighty oppression and asthma, from which Kennedy and Vivaldi both suffered.) In short, Kennedy plays classical music for the pop ear.

His career is being masterminded by manager **John Stanley**, whose previous clients include everybody from the Bay City Rollers to Ronald Reagan. He has seen that Kennedy's product is worked by both the classical and strategic marketing departments of EMI.

"Why shouldn't a classical record mean business?" Stanley asks. "*Gramophone* magazine boasts that 90% of its readership is male. What about the women, aren't they supposed to be interested in classical music? Most of Nigel's fans are female. Why shouldn't classical music be for everybody?

Stanley has been examining marketing surveys and consulting the Henley Institute, where he has made certain discoveries.

"The '90s will be about older-age dominance," Stanley claims. "People will be more assured in themselves, less dependent on peer pressure. There will be fewer BMWs and more whatever you want to drive." This translates as fewer faddish pop stars.

Stanley always believed in his protege, who was not the star pupil at the Menuhin school but one of the most cocky. Kennedy says he flourished because he was in a worse position than anyone else.

"Soon after I got there my mother remarried and moved house," he remembers. "So I had a disrupted home life and no friends to go back to. There were a lot of heavy egos down there. All they wanted to do was teach you to play like them. But I had already learnt that you can depend on no one and you had to play in your own way and totally for yourself."

Stanley has also cottoned on to the trend of non-vocal music. While dance music flourishes for the younger age group, the more dominant, older age group (about 30 on) are left wondering what to buy.

"Consumers are in their minds eight years younger than they are in real life," Stanley says. "They feel alienated by these old wrinkly pop stars who are at last showing their age. But they don't want to give up music because this is the generation that has chosen and guided. They are not interested in dance music or singles. That's when they discover Nigel and once again become pioneers."

Kennedy is an avid and voluble fan of the Aston Villa football team. He changes his accent with a chameleon's instinct when he talks about them, just to prove he's got the common touch. He lives with Brix E. Smith, who left Mark E. Smith of the Fall to be with him. Kennedy wears crystals for luck, longevity and calm. He is a man of the people all right, accepted by loutish soccer supporters, mystic New Age right-on crystal dealers and classical girl-groupies who want to know all about the recapitulation of the fourth bar of the third movement, etc., etc...

Stanley concludes: "He's one of the boys. He has done for the classical world what Phil Collins has done for the pop world. Traded on being ordinary, he is just the right side of being challenging."

Chrissy Iley

MUSIC PUBLISHING

BY SHELLY WEISS

CBS MUSIC: Angela Aguiar reports from N.Y. that the CBS Music roster is growing, with writer/artists **Danger Danger**, **Donnie Miller**, **Lori Lee Yates** (all Imagine/CBS); **Michel Camilo**, **Jon Faddis** (both Portrait); **Bauhaus** ("Swing the Heartache" and *The BBC Sessions*), **Peter Murphy** (1 LP), **Pierce Turner** (2 LPs, U.S. only) and **Fields of the Nephilim** (1 LP) (all Beggars Banquet/RCA); and **Donald D.**, **Bango** and **Divine Styler** (all Rhyme Syndicate/CBS), to name just a few...

MCA MUSIC: Exclusive writer **Robbie Nevil** is preparing his next LP for EMI, co-writing with fellow MCA writers **Lotti Golden** and **Tommy Faragher** and MCA's **Carl Sturken** and **Evan Rogers**. Golden and Faragher had a recent top-five hit with Taylor Dayne's "With Every Beat of My Heart"... **Jacki McGhee** is writing with **Keith Sweat** for her debut LP on MCA. The two had a big hit together last year with their duet "Make It Last Forever"... MCA has signed a co-publishing agreement with **Peace Posse Music**. The deal includes the just-released Warner Bros. LP, *Funky Reggae Crew—Strictly Hip Hop Reggae Fusion*... **Greg Smith**, who worked with Nile Rodgers on the Diana Ross single "Paradise," is currently writing with **Kashif**. Smith has co-written songs for both **Gwen Guthrie**'s up-coming LP, and for the new album by **Lilo Thomas**...

PEER MUSIC: Frank Carrado informs us from New York that **Shotgun Messiah** have just toured both coasts, and their label, Relativity, threw a great party in their honor at New York's Cat Club on Wednesday, January 10. "Nowhere Fast" is selected to be the second single from their self-titled LP... **Monkey Rhythm**, a young band from San Francisco, has just signed to a worldwide publishing agreement. The band is currently working with **Matt Wallace**, producer of the Replacements and Faith No More... "Ooby Dooby" by **Roy Orbison** is included on Virgin's *A Black and White Night* compilation... **Peter Bliss** has resigned as staff writer. Bliss is based on the East Coast and is starting the year off with co-writes and a producing gig... New York's **Bernadette O'Reilly** recently co-chaired a Philadelphia panel for the MAPP (Music, Artists, Poets and Performers) organization with homegirls **Essra Mohawk**. Also, Mohawk's "Love Can't Live With Lies," was voted the original performance song by Pennsylvania/New Jersey radio stations in a Best of '89 category. It was open to both signed and unsigned artists...

PRIVATE I MUSIC: President Jay Warner reports the year is off to a fast start with three albums on the R&B charts and one top-20 single. The albums are the new **Gap Band** LP (Capitol), with three **Ross Vanelli** songs, entitled "We Can Make It Alright," "Antidote of Love" and "Let's Talk About Love"; and the **Ace Juice** LP (Capitol), containing two songs from ex-Confunkshun member/producer/writer **Felton Pilate**, entitled "Let Me Put Love on Your Mind" and "Love Train," the later being the Ace Juice single as well. Also climbing the charts is the **Main Ingredient**'s new LP. The chart single is "I Just Wanna Love You"... Just released and expected to be a monster album is the new **Earth, Wind & Fire** release, containing several compositions by Private I writers **Victor Hill** and **Bernard Spears**... **Meltone Records**, an Atlanta-based R&B/dance/gospel label, has just signed on for long-term exclusive publishing representation, along with its catalog of over 30 released albums... Private I's most recent signing is writer/producer/studio musician extraordinaire **Bill Cuomo** and his **Pants Down Music** publishing company. Cuomo has written, arranged, produced or played on sessions for such notables as Barbara Streisand, Starship, REO Speedwagon, Smokey Robinson, Olivia Newton-John, Whitesnake, Kenny Rogers and James Taylor, just to name a few. He has just finished working on the new **Steve Perry** album and is beginning work with **Johnny Van Zant** for Atlantic. Cuomo is best known as the arranger on the record of the year, "Bette Davis Eyes" for Kim Carnes and as the co-writer on the Perry's mega-hit "Oh, Sherrie"...

WARNER/CHAPPELL MUSIC: Carmel Wooley in Los Angeles reports that writer **Todd Smallwood** signed to a worldwide co-publishing deal... The first single from WCM rock band **Hericane Alice** (Atlantic) is due out late January... Writer **Jesse Harms** is currently in the studio with REO Speedwagon, writing and co-producing as a band member... Writer/artist **David Cassidy** has signed his deal with **Enigma Records** and is busy writing for his upcoming solo album...

INTERNATIONAL: Peer Southern has just acquired representation in Scandinavia of the **Elvis Presley** catalog, including such songs as "King Creole," "Return to Sender," "Jailhouse Rock" and "Love Me Tender"...

FILM/TV: Jay Warner's Private I Music has signed an exclusive worldwide long-term publishing representation deal with **Gibraltar Films**, which releases an average of three films a year... MCA Music is hot in hit films, with cuts in *Drivin' Miss Daisy*, *Born on the 4th of July* and *True Love*...

THE YOUNG & THE RESTLESS DEPT.: Writer/artist/actor **Michael Damian**, with his third single "Was It Nothing at All?," has another CHR hit from his debut Cypress Records LP *Where Do We Go From Here?* Last summer Damian's cover of David Essex's "Rock On" became a #1 hit single, and was then coupled with an extensive nationwide tour. Damian is especially happy about "Was It Nothing at All?," due to the fact that the ballad is his own original composition. Additionally, he is scheduled to return to *The Young and the Restless* in mid-February, where he will continue to play the character of Danny Romalotti. The show is once again planning to parallel Romalotti's activities with Damain's real-life situation, as both will be entering the recording studio to begin work on second albums. (Previously, this past summer, the show used concert footage from Damian's tour to represent scenes from Romalotti's own series of tour dates.) Damian will also be the very first musical artist to be seen as part of a new anti-drug campaign that will be implemented in the Los Angeles area. Targeted specifically at teenagers, 300 bus benchboards and an assorted number of billboards (all located near various high schools) will feature a picture of Damian and the slogan "This Rock 'N' Roll Will Never Die," beside a photo of various types of drugs stating "This Rock 'N' Roll Will Kill You." Sponsors include Yamaha Musical Instruments, Coast, United and Wilson Scott Associates, in conjunction with A Drug-Free Los Angeles...

To be continued...

BMG Distribution, in conjunction with New York radio station WBLS, threw a party recently for the record labels that are currently distributed through RCA/BMG. Jive Records executives were there in full effect along with the new, upcoming artists from Jive. Performing at the party were Jive artists Mr. Lee, Dr. Ice and Izzy Ice, all recent signings to Jive and all set to do promotional tours in February and March. Watch for the debut album from Izzy Ice, entitled *A Star Is Born*. Pictured after the event are: (front) DJ Majesty, DJ for Izzy Ice; (front left) J.C. Hairston, A&R Coordinator for Jive; (front right) Mel Smith, national R&B promotions for Jive; (second row, l-r) Duane Taylor, manager, publicity, Jive N.Y.; Barry Weiss, senior VP for the Zomba Group; Izzy Ice; Karla, dancer with Izzy Ice; Ms. Melodie; Protoge, dancer with Ms. Melodie; and (top row, l-r) Phife, from A Tribe Called Quest; Rob G., dancer with Mr. Lee; and Mr. Lee.

(L to r): Joel Sill, president/WPE; Jonathon Stone, general manager/WPE; Bang Tango's Tigg Ketler and Joe Leste; John Anderson, WPE; Anita Camarata, vice president, Gold Mountain Entertainment; Bang Tango's Kyle Stevens, Kyle Kyle and Mark Knight; and (back row) Chuck Kaye, CEO/WPE and Danny Goldberg, president, Gold Mountain Entertainment. (photo: Jeffrey Mayer)

Movement Number Fab Four From the Kevin McDermott Orchestra

By Karen Woods

ASK ANYONE INVOLVED IN MUSIC, whether he be involved in creating it, selling it, signing it or writing about it, and he will undoubtably tell you the Beatles had a major effect on him, that they were a great influence on his life. About half the time, that influence is about as important and as identifiable as the one exerted by Kraft Macaroni & Cheese.

With the Kevin McDermott Orchestra, the influence is indelible. Not that they *sound* like the Beatles. They don't. But singer/songwriter/soft-spoken Scot Kevin McDermott learned the art of writing from the masters. His lyrics are straightforward, poignant, honest; he puts words together and they *fit*. He doesn't use them to become more or less than what he is. The ultimate test in songwriting: could the lyrics be spoken, used in conversation, without sounding atrocious? In this case, yes.

As much as the words make sense, so does the music. The melodies are engaging, the songs have logical beginnings, middles and endings. They aren't just there to hold up a hook—kind of like music as literature.

All of which may sound like a somewhat didactic description of an exceptionally pretty record. But beauty doesn't have to be ephemeral, it can be solid and comfortable as well. Attempting to be poetic and obscure in describing McDermott's music would probably get a laugh out of McDermott himself. He has a very healthy amount of Glaswegian realism that keeps him grounded. As romantic as some of the songs on *Mother Nature's Kitchen* can get, it's an eyes-open sort of romance, the kind that comes from experience, and the acceptance that good is followed by bad is followed by good.

"I like the human element in music," he explains. "So what if we've got a few rough edges and a wee wrinkle here and there. That's what communicates something, warmth or humor or whatever. I have this analogy that if you have this Van Gogh painting and you put it side by side with the paint-by-numbers version, you would immediately see that one had some life to it and one didn't have life. What gives the original one life is the wee mistakes and smudges, because that's what the artist did. That's the way I see music. It's supposed to have flaws built into it. That's what makes it human, brings it to life."

There is, of course, the monetary reason for the invention of paint-by-numbers. "I know there are people making fortunes by applying a blueprint sort of thing, like 'We'll draw around this one, and then we'll have another one, and then we'll draw around that...' I mean, that's fine, if you understand it, but I hate the way it's cynically used...like on MTV in this country, people turn it on and they see big hair and leather and all that, and they think that's all music has to offer. It couldn't be further from the truth."

On the subject of truth, McDermott has a short, succinct description of his own band, one that is as refreshing as the music itself: "We don't have any disguises. We have half-decent songs and we play well. We've got a bit of substance, but we know how to entertain as well. I wish I could go see a band like us."

The Kevin McDermott Orchestra—which includes brother Jim on drums, Steph Greer on bass, and Marco Rossi on electric guitar—came together at the end of 1986, after McDermott had been through two rather different versions of his musical career to date. He started out in 1978 in a band called the Suede Crocodiles, a punk/postpunk band in his hometown of Glasgow. "I

The Kevin McDermott Orchestra

think we thought we were punk," McDermott says, "but I think we were more of a thrash/'60s sort of band. We didn't know what we were doing, none of our friends knew what they were doing, but suddenly we were all starting record labels, managing bands, *in* bands... We didn't know why we were doing it. It was the thing to do. Those were inspiring times."

But like all good things, this one started to come to an end, and McDermott was casting about for something else to do. "I was getting a bit sick of it," he remembers. "There were a lot of things I liked, but suddenly everything seemed to becoming a bit corporate. There was this friend of mine I used to go see, he was a folk musician, and I thought it was a pretty brave thing to do, to stand there with your guitar and sing. So I just wanted to have a go at it, to see what it was like."

He laughs. This was a bit before the resurgence of the "folk" movement. "At that time, you couldn't get arrested for doing that," McDermott suys. "But I did get to travel all over Europe and America." The Kevin McDermott Busking Tour had a bit of a different angle to it than many others who took the same roads; he wasn't exactly an angry young man searching for enlightenment. "I wasn't any sort of angst-ridden poet or anything, I went to Paris because I wanted to see Paris, but also because I wanted to play. I wouldn't ever have misled anyone into thinking 'Oh, I haven't suffered enough today, I better go poke needles in my eyes.' I was having a good time. I've seen and experienced things that otherwise I wouldn't have done."

But even so, at the back of his mind, the Fab Four were still playing softly. "I always knew I wanted to come back with a band," he explains. "That kind of more or less inspired me to get back to what dragged me into music in the first place, which was loud, electric guitar music—just sort of beating stuff up. From the time I was knee-high to a grasshopper I thought every band was the Beatles. That was my big thing. Then I took a direct jump more or less into 1978 or '79 into the punk thing." He pauses for a moment, a wee rare pause, mind you. "I can see them as being the same thing more or less, the spirit being that no one knew quite what they were doing. We'd get the sound going, but we didn't know how we did it. It just sort of materializes without any great master plan. I think those times were wonderful. And I think, I *hope* we have a bit of that spirit still."

The Kevin McDermott Orchestra has just recently wrapped up a U.S. tour with the Alarm, which allowed them to play *Mother Nature's Kitchen* to a rather broad audience country-wide, and to play it the way McDermott thinks all records should be done live: "moved up a few gears." As far as the critics were concerned, the small orchestra from Glasgow were a welcome surprise. But that wasn't a surprise to McDermott. "All we really need is to be in front of an audience," he says. "To play, you know?" He gives one of those genuine, light-up-your-face sort of grins. "It's quite nice." ❍

BMG Distribution Conference: Basking in Milli Vanilli, Teary-Eyed Over A&M, Hoping For Hollywood

BY LEE JESKE

THE BMG DISTRIBUTION CONFERENCE, held January 6-11 in New Orleans, had a different tone and style to it than the last Conference, held a year and a half earlier in Montreal. Whereas the Montreal affair was something of a lovefest—the troops happy with their new German owners and busting their pockets over the success of RCA's *Dirty Dancing* album—the New Orleans affair was considerably more sober. A sometimes painful restructuring of the division took something of the bloom off this rose, as did the lamented departure of A&M Records.

Two bright spots illuminated the Conference: the rumor that BMG Distribution head Pete Jones has put the company squarely in the running for the much sought-after distribution of Disney's Hollywood Records, and hit doctor Clive Davis, who, in an otherwise somewhat soft year, had delivered, seemingly out of nowhere, the multi-platinum bonanza of Milli Vanilli.

"We are now," announced Jones on the first morning, "the company we always wanted to be."

The Conference was, for the most part, a work-heavy affair, with meetings, workshops, product presentations and motivational lectures scheduled seemingly around-the-clock.

Mike Omansky unveiled his Worldwide Entertainment Marketing, a joint venture between himself and BMG, which, among other things, promises to plug in an interactive Restless Heart 900 number (while at RCA, Omansky pioneered the use of 900 numbers to promote artists with his successful D.J. Jazzy Jeff & the Fresh Prince line), put a Starship promotion on 30 million frozen pizza boxes, market old Haystacks Calhoun wrestling matches, release a soundtrack to *Roll and Roller Games* and find other promotional avenues that "do not depend on radio airplay."

RCA Records president Bob Buziak—the man, Jones said, responsible for "the making of Nipper hipper"—presided over the first product presentation, previewing upcoming releases from Kings of the Sun, Mitsu (dance music in French), the Sidewinders, Marti Jones, the Cowboy Junkies, Fixx, the Brandos, the Silos, Bruce Hornsby and Raging Slab. RCA's successful Nashville chief Joe Galante unreeled some new Prairie Oyster, Matraca Berg, Earl Thomas Conley and the Judds; Steve Backer, on tape, chimed in with jazz artists Roy Hargrove, Marcus Roberts and Mike Stevens; and Jive's Barry Weiss unleashed Stone Roses, A Tribe Called Quest, White Boy Mike and Ruby Turner. Later that evening, Michael Penn (in his first live appearance with his new band), Restless Heart, Tyler Collins, Mr. Lee, Bobby Ross Avila and the Del Fuegos entertained the assemblage at the New Orleans Music Hall while Cajun chef Alex Patout served up a spicy buffet.

Clive Davis, in rare form, presided over a seven-hour product presentation (including a two-hour break for lunch, which the Conference members had in the hotel while Davis slipped out to K-Paul's). But nobody complained, happy with the fact that Arista just chalked up its biggest quarter in its 15-year history. Nearly 50 tracks were played, some of them two or three times, in three categories: current projects that still have some signs of life (Cindy Valentine, Kashif, Jermaine Jackson and, yes, Milli Vanilli), new artists (from country signings Alan Jackson, Exile and Jeff Thompson to Boxcar, Leila K, Urban Dance Squad, Keedy, Kris McKay, Tityo [Neneh Cherry's half sister] and Every Mother's Nightmare), and old artists either newly signed to Arista or with new projects (including Arista debuts from Roger McGuinn, Jeffrey Osborne and Jennifer Holliday, a new album from the Church, *Dionne Warwick Sings Cole Porter* and an album of standards from Carly Simon). That evening, at Tipitina's, rock & roller Michelle Moran and country rocker Lee Roy Parnell were brought in by Arista for entertainment, but Davis' crowning moment of the day was pulling Lisa Stansfield out from behind a curtain after declaring her new dance release, "All Around the World," "a modern standard" and playing it four—that's right, four—times. One could see dollar signs lighting up in every pair of eyes in the room.

Also on the agenda were speeches from BMG's Michael Dornemann and, in his first appearance at such a gathering, BMG's CEO Mark Woessner, product presentations from Grudge Records (Crack the Sky, Big Dog, American Angel...), BMG Classics and Private Music, which emphasized its "serious and aggressive expansion into vocals" by playing upcoming releases from Michael Colina, the McGarrigle Sisters, Kristen Vigard and Leon Redbone (who was on hand with a five-piece band for a midday recital), and a consumer survey presentation from Mike Shallett.

With Hollywood at this point merely a rumor, one of the biggest reactions of the Conference came when, after playing Milli Vanilli's "All or Nothing," Clive Davis said, "You didn't need A&M anyway." ❍

SHOCK OF THE NEW

I'VE GIVEN UP trying to define alternative music. It will never be defined. It's a Mexican standoff, a permanent grey area, because there are too many categories and subcategories. I have decided to try and define those of us who *listen* to alternative music instead. Maybe that will help all the new "alternative" departments springing up at major labels to figure out what is going to fly and what isn't. Don't try to fool us, we know who we are and we know what we listen to. We can't explain it to you, but we know.

A very wise friend of mine suggested we might ought to call alternative music "real" music. I liked that idea for about half an hour, then realized it wouldn't work. Besides being extremely elitist, what's real and what isn't? What makes real music real? Who is to say, besides the legion of alternative musos, that "other people's music" isn't as real as our own? Simply because we wouldn't be caught dead buying a Debbie Gibson record (and maybe not even then), and because the only way anyone will take away our indie collection is to pry it out of our cold, rigor-mortised hands doesn't mean our music is any less "real" than that of the average CHR listener.

These guys probably didn't play football.

What differentiates "us" from "them" is the fact that we are supporters of the misunderstood, the eccentric and the deliberately odd. As far as *who* we are, we're the kids who never felt comfortable at high school dances. We were never cheerleaders or on the football team. We didn't drive Camaros. We always seemed to zig when other people zagged. We didn't fit in anywhere, and therefore we champion music that doesn't fit in, either, which in a kind of twisted way gives us a hipness factor, a certain aura of being more on the edge and perhaps more dangerous than the average guy who goes to the mall. We dress differently, we wear funny glasses, we have different hair. We don't generally wear pastels, or any shade of beige.

We *are* our own club, even if we don't know each other. We are loyal to the point of fanaticism. We don't buy whatever record is on the radio or on the charts. We can't name Paula Abdul singles. We can't name the New Kids. We don't care who is on *Arsenio* this week. We *do* choose a band, then collect the entire catalog—everything they have ever done: bootlegs, singles, one-off projects, compilations. It doesn't matter, it just has to be complete. I'm still buying Cure bootlegs. I have the *Glove* record, I have the *Fools Dance* EP, I have both *Three Imaginary Boys* and *Boys Don't Cry*, I have both *Happily Ever After* and *Faith* and *Seventeen Seconds*. I have a six-foot poster of Robert Smith on my kitchen wall. I saw Ministry live for the first time last week, and went to five different record stores looking for Revolting Cocks and 1,000 Homo DJs records. I found a couple, but the point is that it was a *mission*. Friends who live in different states are always telling me to keep an eye out for this record, or that record, and I ask the same of them.

We are artist development *experts*. We don't expect perfection, or anything even resembling perfection, from a first record. We don't want perfection, we want honesty. We want integrity. We want someone to tell us the truth, whether we understand it or not. We want to watch our chosen grow, expand, change, mutate, whatever it is they have to do. We will follow them from label to label, we will support solo efforts, we will turn out *en masse* for reunion gigs, we stick with them through their entire career. If they break up, like the Smiths, or become huge, like R.E.M., we mourn their loss like a family member. God bless R.E.M., but how many seven-year-veteran fans don't get nostalgic when they listen to *Murmur* or *Chronic Town*? And who forgives Morrisey?

We are envious of those who are a few years older, or were in the right place at the right time to see the first Damned tour, or the first this tour or that tour. We are sorry we never got to see the Sex Pistols. We are sorry (in some ways) that we were 12 or 13 in 1977, and lived in the middle of Nowhere. We wish we could have been hanging out in CBGBs during the height of the Television/Talking Heads/Patti Smith/Ramones/Blondie era. We still go see the Ramones, even though 15 years later they are still playing that same damn song—the only one they know—and we love them for it.

We believe in independent labels. We believe in independent bands, those who don't follow the herd and sound this way, dress that way, have this manager and that hairdresser. We believe.

Don't forget, we are a large market with a fair amount of disposable income. So the next time you have the opportunity to work with or sign a band that you might not understand, but has that indefinable something that gets people down to the gigs time after time, think twice. They might not sell two million records the first time out, or even the second or the third. But they will build an audience that will not change its fickle little mind or its fickle little heart when someone prettier comes along.

Stay Tuned.

Karen Woods

WORLDSTYLE

HEAD OF THE KLEZ: The ever-growing World Music sections of your local record stores (are they still called "record" stores?) are bulging with Jamaican music and Brazilian music and African music, with a few Bulgarian wedding bands thrown in for good measure. These are musics, for the most part, that some part of the world loves and that now we here in little old America are taking to our bosoms.

Klezmer Conservatory Band members Merryl Goldberg (left) and James Guttman rollick through a number.

But somewhere in that world section is a small stack of Klezmer records, which represents a different story: young Americans who have revived the high-riding clarinets, ringing mandolins and weeping brass of Eastern European Jewry. The Klezmorim, Kapelye and the Andy Statman Klezmer Orchestra are three of them, but far and away the best is Boston's **Klezmer Conservatory Band**, which recorded several records on Vanguard before signing on with Rounder. The band was featured in the recent PBS documentary, *A Jumpin' Night in the Garden of Eden*, and has even spawned a spin-off: clarinetist **Don Byron**, who left the band and moved to New York a few years ago, has been leading a pick-up Klezmer ensemble of his own in occasional New York tributes to the late Mickey Katz, the Klezmer/vaudevillian who is best known as the father of Joel Grey, but is widely remembered by your parents as something of a *yiddische* Spike Jones. Whereas Katz is saddled with the Joel Grey addendum to his name, Byron is saddled with the fact that he's an African-American, not a third-generation Jew. It doesn't hurt the music, but, when he does his heartfelt Katz tributes, it's the first thing people latch on to.

"I had no doubts that Don would continue with the music," says Klezmer Conservatory Band founder **Hankus Netsky**. "You know, I had a friend who did an interview with Mickey Katz. Mickey Katz himself had checked out the young bands, 'cause Joel Grey kind of keeps up with the stuff. People had been giving him records over the years, and this interviewer said, 'Is there anybody doing this music that you think is worth anything?' And Mickey Katz was bitter, because he thought that he had revived Klezmer music in the '50s and that his contribution had gone unnoticed. But he said, 'Well, not really, except there's this one band in Boston, and there's this black clarinet player. I don't know his name, but he's the only one I heard who really does it right.'"

The Klezmer Conservatory Band began at the New England Conservatory 10 years ago as a one-time project.

"I didn't have very high ambitions at that time," Netsky claims. "I thought we were going to just do one concert. I wasn't really gearing up for a new career. I liked this music—I was doing lots of different kinds of ethnic music. I knew that Jewish music research, or some kind of playing of Jewish music, would be in my future. But all this was a chance to play one concert with students at New England Conservatory.

"I finally got the administration's approval. We had a large, enthusiastic crowd, and when we played this stuff that just hadn't been heard for 50 years—in pretty much its original instrumentation—the audience was knocked over. It was just so far away from any Jewish music they had heard, or any music that they'd heard recently. They really went crazy over it. We just kept getting calls and it became a new career for pretty much everybody."

Klezmer music, which picked up bits of early jazz and vaudeville once it got to America, was quite popular among urban Jewish listeners in the '20s and '30s, but, except for guys like Katz and players who maintained small bands to play for the odd Jewish function, the music had more or less disappeared.

"The key is, for us it's not nostalgia," says Netksy. "It's really a music that has a function, that has a vital function, that was killed for all kinds of strange reasons. All kinds of superficial reasons, reasons that don't really have to do with the music not being valid. I think it was killed off for negative reasons—because the children of the generation that came over here didn't want to be identified as immigrants, because the Nazis killed the Eastern European Jewish community, which ended up having terrible associations. In other words, people didn't want to be partying to the music that was just killed off. It brought back too many sad memories in a way. When the state of Israel was created, that gave the Jews a new focus, which was outside of Eastern Europe. In the early days of Israel it was very much frowned-upon to do anything Eastern European.

"So I think those three things contributed to the demise of the stuff, and I think what happened was, just like with blues, it kind of came back. People saw young people doing the music—and not only young people, but non-Jews doing it, and doing it really well—and said, 'Oh, my God, there must be something there.'"

Lee Jeske

ON THE DANCEFLOOR

NEWS: **TVT** recording artists **Nine Inch Nails** (actually recording *artist* **Trent Reznor**) have been confirmed to open for the **Jesus and Mary Chain** for their upcoming tour. Reznor, whose brand of challenging, provocative, industrial dance music has won acclaim from critics around the country, has put together a band for the tour. (He performed all duties on the album, *Pretty Hate Machine*.) Definitely see this show if you can.

Another hot ticket is the one for **Erasure**'s upcoming concert dates. The British duo, touring in support of the *Wild!* album, sold out their February 16 Madison Square Garden appearance in 1 1/2 hours, while the March 11 date in Los Angeles at the Great Western Forum sold out in a day and a half. They've just announced a second date (March 12) at the Forum.

Nine Inch Nails

A few weeks ago here in L.A., (so the mushrooming legend goes) a petite, pale woman entered a small dance club, danced around a bit, and impressed the other patrons with her moves. Shortly after, she went to the DJ with a test pressing and asked that it be played. It was; the crowd loved it. Exit woman, end of story... Except that, by the time the woman left, *everyone* knew who she was and was dying to get her newest release. Word was, it would be the B-side on her upcoming single. (This future B-side was named after the New York-based dance craze that everyone thought would be a huge crossover/mainstream hit in 1989, particularly after Malcolm McClaren released an album devoted to it.) Only now, that particular effort definitely will *not* be the B-side of said single (so says a spokeswoman for the singer's label), and the record company is being *extremely* tight-lipped about the whole thing. C'mon guys, *(get) it together*. Sounds like you're sitting on a winner—and one that's much needed after the disappointing chart performance of the singer's last single...

Ernest Hardy

■ NEW GROOVES

■ Picks O' the Week

❑ LISA STANSFIELD: "All Around the World" (Arista ADP-9937)

The UK import of this song, and its remix, have been winning fans for a while now, particularly in clubs. "World" is an example of the "softer" dance music (Sybil, Fresh 4, Soul II Soul) that is proving so intoxicating for club-goers right now. Stansfield's roots are in R&B (she was recently engulfed in a racial controversy when a British scribe dubbed her the best soul singer in England) and it's her earthy vocals swarthed in whirling strings and placed against a soft (depending on the mix) beat that sets toes tapping, shoulders swaying and heads bopping. The US mixes *are* a little more mechanical than their UK counterparts; the sparseness and space that added to the loveliness of the song have been unnecessarily filled. But there's no denying, even this early in the year, that Stansfield—who gained worldwide attention as lead vocalist on Coldcut's international hit, "People Hold On"—has released one of 1990's best singles. What a way to start the year.

Mr. Fingers (Larry Heard)

❑ MR. FINGERS: "What About This Love" (Alleviated Music/Gherkin ML2208)

The press release describes this as "new-age house." Talk about damning with dubious praise. This jazz-tinged, *lightly*-Housed track is perhaps *too* soft to do any hard dancing to, but it's a cut that definitely sets a romantic mood. Highly recommended.

❑ VARIOUS ARTISTS: *The Best of...* (HOT Productions)

Very late last year, HOT Productions released a nine-volume, "Best of..." collection of double albums that traces the beginnings of the New York club/underground scenes, the British independent dance scene, early rap artists, and more. The collection titles are as follows: *Vols. 1-2, The Best of "O" Records*, featuring tracks by Divine, the Flirts and the Pet Shop Boys; *The Best of Personal Records*, featuring George Kranz and Claudja Barry; *The Best of Record Shack*, featuring the early club classic/anthem, "So Many Men, So Little Time"; *The Best of Enjoy! Records*, a compilation of early rap artists; *The Best of Harem Records*, featuring Patti Brooks; *The Best of Avi Records*, which was founded by Seymour Heller (a former manager of Liberace) and Ed Cobb (a co-writer of the classic "Tainted Love"); *The Best of Cerrone*, which includes Cerrone's original version of "Supernature," recently covered by Erasure; and *The Best of Butterfly Records*, featuring Saint Tropez. Liner notes on the back covers give a brief history of the record companies and movements being documented.

■ Singles

❑ NEW DEEP SOCIETY FEATURING TAD ROBINSON: "Warehouse (Days of Glory)" (Critical House-Records/Gherkin CH 101)

❑ CHARLOTTE McKINNON: "Dance to the Rhythm" (Jack Pot Records HAL 12147)

❑ & MORE: "Materialistic Girl" (Micmac Records MIC-529)

Three absolutely smoking house cuts that were only a hair away from being picks of the week. Charlotte McKinnon's effort has a more pop feel than the other two—*without* being pop; "Rhythm" fairly bubbles with energy and though McKinnon isn't a belter, she is enthusiastic, driving the cut with *her* own energy.

& More merely uses house as a starting point, concocting a rich mixture of beats, hooks and raw vocals for a track that truly *kicks*. Potent, irresistible stuff.

Tad Robinson has one of those big, stripped-to-the bone voices that sound like peak Dennis Edwards (former lead singer of the Temptations). This is Chicago House at its best—*raw*, undiluted and soaked in sweat. My favorite is the Warehouse-Deep Mix, for which Robinson testifies to the power of the music and the dancer can't help but get swept up in the passion. If this doesn't move you, you're beyond help.

CASH BOX MICRO CHART

DANCE SINGLES

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	TWO TO MAKE IT RIGHT (Vendetta/A&M VE-7031)	Seduction	2	4
2	JAZZIE'S GROOVE (Virgin 0-96517)	Soul II Soul	31	4
3	RHYTHM NATION (A&M SP-12335)	Janet Jackson	1	9
4	WALK ON BY (Next Plateau NP50111W)	Sybil	22	7
5	NO MORE LIES (Ruthless/Atco 0-96521)	Michel'Le	17	4
6	LET THE RHYTHM PUMP (Atlantic 0-86273)	Doug Lazy	18	7
7	PUMP UP THE JAM (SBK V-19701)	Technotronic	4	15
8	C'MON AND GET MY LOVE (FFRR 886 799-1)	D.Mob	24	7
9	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 0-96507)	Inner City	DEBUT	
10	OPPOSITES ATTRACT (Virgin 0-96507)	Paula Abdul	26	4
11	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 0-21408)	Quincy	DEBUT	
12	1-2-3/UNDERESTIMATE (Columbia 44 73136)	The Chimes	DEBUT	
13	TENDER LOVER (Solar 4Z9-74502)	Babyface	12	9
14	SCANDALOUS (Warner Bros. 0-21422)	Prince	DEBUT	
15	OVER & OVER (23 West/Atlantic 0-86282)	Pajama Party	3	11
16	LOVE ON TOP OF LOVE - KILLER KISS (Capitol V-15508)	Grace Jones	5	9
17	GET BUSY (Jive/RCA 1274-1)	Mr. Lee	15	9
18	FRENCH KISS (Epic 68875)	Lil Louis	6	21
19	TURN IT OUT (GO BASE) (Profile PRO-7275)	Rob Base	28	7
20	TOUCH ME WITH YOUR HEART (Micmac 524)	Eileen Flores	DEBUT	
21	SWING THE MOOD (Atco 0-96512)	Jive Bunny and the Mastermixers	8	9
22	RIGHT FROM THE START (Reprise/Warner Bros. 0-21280)	India	DEBUT	
23	NEW JACK SWING (Motown 4654)	Wrecks-N-Effect	7	13
24	SOMEBODY FOR ME (Uptown/MCA 23982)	Heavy D & the Boyz	9	13
25	ME SO HORNY (Skyywalker GR-127)	The 2 Live Crew	10	19
26	LET'S GET IT ON (Island 0-96522)	By All Means	DEBUT	
27	I LOVE THE BASS (Enigma 75524-0)	Bardeux	11	15
28	WISHING ON A STAR (Virgin 0-96510)	Fresh 4 Featuring Lizz E.	DEBUT	
29	EXPRESSION (Next Plateau NP50101W)	Salt-N-Pepa	DEBUT	
30	OWWWW! (MCA 23987)	Chunky A	29	4
31	BUDDY (Tommy Boy TB 943)	De La Soul	DEBUT	
32	ELECTRIC BOOGIE (Mango/Island 7832)	Marcia Griffiths	30	4
33	BLAME IT ON THE RAIN (Arista AD1-9905)	Milli Vanilli	16	9
34	LOVE SHACK (Reprise/Warner Bros. 0-21318)	The B-52's	14	13
35	OUR LOVE (IT'S OVER) (Active/Select ACT-3063)	Dee Holloway	13	9
36	BABY DON'T SAY GOODBYE (Epic 49 73101)	Dead or Alive	20	9
37	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 23996)	Fine Young Cannibals	DEBUT	
38	WITH EVERY BEAT OF MY HEART (Arista AD1-9896)	Taylor Dayne	19	9
39	DON'T MAKE ME OVER (Next Plateau NP50107)	Sybil	21	22
40	GET ON YOUR FEET (Epic 49 68877)	Gloria Estefan	23	11

ON JAZZ

GRAMMY THIS!: Every year I feel this need to beat up **NARAS** for its jazz **Grammy** nominations and every year I feel, "What's the use?" Pointing out that the Grammys have little to do with the state of jazz today is like pointing out that network TV is, for the most part, aimed at morons; it sort of goes without saying. I participated on the New York Grammy screening committee this year (I am not a member of NARAS; I joined one year and realized it was hopeless, so I didn't renew) and I must say that a number of very well-meaning, knowledgeable people put a lot of hours into making sure everything is nominated in its right place, etc., before handing the list to the general NARAS population, which then automatically presses the buttons of the names it knows; like any and every Marsalis up for anything.

BLOOM IN FLIGHT: Jane Ira Bloom was one of the artists commissioned by the NASA Art Program as part of its "Return to Flight" exhibition. Here Bloom debuts her piece, "Fire & Imagination," during last year's exhibit opening at NASA's Kennedy Space Center home.

But, look, any organization that thinks **Don Henley** is the most important thing in pop music has its head screwed on incorrectly, no? So, for those of you who missed them, here are what the Grammy jazz nominations look like:

FEMALE VOCALS: Ruth Brown (*Blues on Broadway*), **Diane Schuur** ("The Christmas Song"), **Anita O'Day** (*In a Mellow Tone*), **Dee Dee Bridgewater** (*Live in Paris*), **Janis Siegel** (*Short Stories*).

MALE VOCALS: Lou Rawls (*At Last*), **Dr. John** (*In a Sentimental Mood*), **Joe Williams** (*In Good Company*), **George Benson** (*Tenderly*), **Harry Connick Jr.** (*When Harry Met Sally*).

VOCALS BY DUO OR GROUP: James Moody/Dizzy Gillespie ("Get the Booty"), Joe Williams/**Marlena Shaw** ("Is You Is Or Is You Ain't My Baby"), **Take 6** ("Like the Whole World's Watching"), Dr. John/**Rickie Lee Jones** ("Makin' Whoopee"), **Ray Charles/Lou Rawls** ("Save the Bones for Henry Jones").

INSTRUMENTAL SOLOIST: Andre Previn (*After Hours*), **Miles Davis** (*Aura*), **John Patitucci** ("Bessie's Blues"), **Wynton Marsalis** (*The Majesty of the Blues*), **Chick Corea** ("Sophisticated Lady").

INSTRUMENTAL PERFORMANCE, GROUP: Andre Previn/**Ray Brown/Joe Pass** (*After Hours*), **Chick Corea Akoustic Band** (*Chick Corea Akoustic Band*), Wynton Marsalis (*The Majesty of the Blues*), **Yellowjackets** (*The Spin*), **Branford Marsalis** (*Trio Jeepy*).

FUSION PERFORMANCE: Miles Davis (*Amandla*), **Pat Metheny Group** (*Letter From Home*), **Larry Carlton** (*On Solid Ground*), John Patitucci (*On the Corner*), **Terri Lyne Carrington** (*Real Left Story*), **Joe Sample** (*Spellbound*).

BIG BAND PERFORMANCE: Miles Davis (*Aura*), **Mel Lewis Jazz Orchestra** (*The Definitive Thad Jones*), the **Count Basie Orchestra** (*The Legend, the Legacy*), the **Duke Ellington Orchestra** (*Music is My Mistress*), the **McCoy Tyner Big Band**, *Uptown/Downtown*).

In related areas, Corea, Metheny and **Dave Grusin** got nominations for Best Instrumental Composition; Grusin got a nod for his *Fabulous Baker Boys* soundtrack (what, no Best Female Vocal nomination for **Michelle Pfeiffer**?); **Les Hooper**, **Frank Foster**, **Maxine Roach**, **Thad Jones** and Grusin were nominated for Best Instrumental Arrangement; Foster, Grusin, **Marc Shaiman** (he of *When Harry Met Sally*) and **Don Sebesky** were nominted for Best Instrumental Arrangement Accompanying Vocals; Best Liner Note nominations included **Phil Schaap** (*Bird: The Complete Charlie Parker On Verve*), **Gene Lees** *Bill Evans: The Complete Fantasy Recordings* and **Martin Williams**, **Dick Katz** and **Francis Davis** (*Jazz Piano*); and, for Best Historical Album, *Blue Note 50th Anniversary Collection Volumes 1-5*, and *Jazz Piano (Various Artists 1989-1964)*, *Nat King Cole and the King Cole Trio*.

A VALENTINE: "For 56 years **Ella Fitzgerald** has been singing her heart out," reads the ad. "On February 12, a few of her admirers will return the favor." On that date, a tribute to the great Fitzgerald, to benefit the American Heart Association, will take place at New York's Avery Fisher Hall. Participating? **Lena Horne**, **Itzhak Perlman**, **Bobby McFerrin**, **Cab Calloway**, the **Manhattan Transfer**, Andre Previn, Dizzy Gillespie, **Linda Ronstadt**, **Savion Glover**, Joe Williams, **George Shearing**, **Honi Coles & the Copasetics**, **Jessye Norman** and an astonishing **Benny Carter Big Band** (**David Sanborn**, **Phil Woods**, **James Moody**, **Jimmy Heath**, **Nick Brignola**, **Red Rodney**, **Harry "Sweets" Edison**, **Clark Terry**, **Jon Faddis**, **Urbie Green**, **Slide Hampton**, **Benny Powell**, **Jack Jeffers**, **Herb Ellis**, **Hank Jones**, Ray Brown and **Louie Bellson**). Tickets are $40-$125 and American Express is the sponsor.

Lee Jeske

CASH BOX MICRO CHART

TRADITIONAL JAZZ

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Last Week ▼			Total Weeks ▼	
1	WAITING FOR SPRING (GRP GR 9595)	David Benoit	1	12
2	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	2	24
3	ON FIRE (Epic OE 45295)	Michel Camilo	4	12
4	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	3	10
5	MY FAVORITE SONGS (Enja 79600)	Chet Baker	7	12
6	MOOD INDIGO (Antilles/Island 91320)	Frank Morgan	8	6
7	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	5	12
8	TENDERLY (Warner Bros. 25907)	George Benson	6	24
9	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	11	14
10	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	8	34
11	JAZZ JAZZ (Nova 8918)	Rob Mullins	10	18
12	COLOR (Blue Note 92779)	Rick Margitza	12	8
13	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	13	18
14	MUSIC (Blue Note 92563)	Michel Petrucciani	19	4
15	BLUES ALL DAY LONG (Muse 5358)	Richard Groove Holmes	17	10
16	ART DECO (A&M 5258)	Don Cherry	14	30
17	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	15	28
18	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	20	10
19	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	18	18
20	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	16	22
21	PITTSBURGH (Atlantic 82029)	Amad Jamal	25	4
22	TRIANGULAR (Blue Note 92750)	Ralph Peterson	21	14
23	INTO THE FADDISHERE (Epic 45266)	John Faddis	22	16
24	AFTER HOURS (Telarc 83302)	Andre Previn, Joe Pass & Ray Brown	27	4
25	LIVE IN PARIS (MCA Impulse 6331)	Dee Dee Bridgewater	23	10
26	SWEET AND LOVELY (Novus 3063)	James Moody	24	14
27	MINDIF (Enja 79601)	Abdullah Ibriham	26	14
28	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	28	36
29	BLUE DELIGHT (A&M 5260)	Sun Ra	29	24
30	THE SYMPHONY SESSIONS (Projazz 698)	Dizzy Gillespie	DEBUT	
31	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	30	30
32	SAIL AWAY (Contemporary C-14504)	Tom Harrel	31	12
33	OTHER TIMES, OTHER PLACES (Global Pacific 45245)	Dave Friesen	32	16
34	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	33	24
35	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	34	41
36	LAUGHING LOUIS (Blue Bird 9759 1RB)	Louis Armstrong	35	16
37	CHICK COREA AKOUSTIC BAND (GRP GR 9582)	Chick Corea	36	42
38	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	37	46
39	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	38	38
40	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	39	28

■ JAZZ PICKS

❑ **ARTIE SHAW:** *1949* **(Musicmasters CIJD6 0234)**

The label that has done such a fine job issuing previously unreleased Benny Goodman recordings now unleashes a passel of fine previously unreleased sides by another great clarinet-led big band: Shaw's underappreciated 1949 ensemble. A valuable, swinging, bebop-influenced set featuring fine solos by the leader, Al Cohn, and Dan Fagerquist and arresting charts by, among others, Tadd Dameron, George Russell and Gene Roland.

❑ **BOBBY SCOTT:** *For Sentimental Reasons* **(Musicmasters CIJD6 0229)**

The gruff-voiced, conversational singer/pianist, best known as a songwriter, turns in a warm, cozy tribute to the Nat Cole Trio. A perfect late-night, unwinding-with-a-bottle-of-wine or -bourbon album.

❑ **RAY BROWN/JOHN CLAYTON:** *Super Bass* **(Capri 74018)**

Nobody'd argue with the title: this drips with bass viruosity. At times it's a bit much (the overdubbed, soupy, 10-bass "Happy Days are Here Again"), but when these two get into a popping swing groove, backed by Jeff Hamilton's drums and the late Freddie Green's rhythm guitar (Jeff Clayton's aboard on reeds)...well, you won't run for cover screaming, "*Bass solo!!!!!!*"

❑ **BUDDY TATE/AL GREY:** *Just Jazz* **(Reservoir 110)**

Turn these Basie vets loose on some blues and standards and just stand back. This '84 date swings from the ground up.

❑ **TOMMY FLANAGAN/J.R. MONTEROSE:** *A Little Pleasure* **(Reservoir 109)**

Monterose, a neglected tenor veteran with a personal, warm sound and an easy-going approach to a solo, meets up with Flanagan, the pianist who defines good taste. A breezy, unruffled, elegant plate of duets, recorded in '81.

RHYTHM & BLUES

ROCKIN' TIME DEBUTS: The city of Miami has long been a hotbed of fresh new innovative talent. Therefore, with the dawning of the new decade, it is not surprising to see another in the long line of young entrepreneurs spreading their wings.

Mike Morgan, a native of Jamaica, has been a long-time promoter of stage shows and productions around the world. Thus the expansion into the actual formation of his own record company does not come as a surprise. During those many successful projects, Mike's desire to learn more about the recording industry prompted him to enroll in a two-year college course to further enhance his business savvy about the music business and to learn practical applications.

Morgan, a songwriter and producer, decided to take the plunge, thus giving birth to Rockin' Time Records, for which he serves as president. After making the decision to enter the business, Morgan subsequently went on a torrid talent search that took him from his native Jamaica to Miami and Europe.

His search was not in vain. He found two hot young rappers, **Martis** and **K-Rad**, who record under the moniker of **MK2**. These talented young men hail from the sun-drenched coast of Jamaica. Their debut single (the company's first), a two-sided 12-inch entitled "Get Down" (backed with "Hold On"), from their forthcoming album entitled *We Wanna Party*, is already receiving airplay at clubs and several key radio stations, especially in Europe. This young duo has been burning up turntables and the airwaves, making people forget about the winter's cold while garnering a significant legion of fans.

These early indicators certainly are proving that Morgan has made a wise decision to form a record company to tie in with his concert promotional activities. Morgan said, "My goal is to achieve platinum status with this initial release, followed by more of the same with several artists." His ultimate goal is to build a highly successful, full-service record company, consisting of his concert promotions company, a production company and a management company, all operating under one umbrella. Morgan wants to be able to employ many of today's young professionals who have the talent, but not the vehicle to express their talents or get a break in the music business.

He spoke very excitedly about a young female artist, a singer/rapper named **Kimra**, with whom he is working closely on her debut project. Morgan is committed to continuing his search to find some of the world's best talent for his young but well-seasoned Rockin' Time Record label. The record company was a vision he had while building his highly successful company promoting and producing international stage shows. It was his perception to combine the spice of the islands with the urban grooves of today. His tenacious talent search, in the United Kingdom and the United States, has resulted in a stable of six artists currently in production. You can expect releases from them within the next few months, assuring everyone a Rockin' Time.

BY ALL MEANS VISITS KJLH: Island recording artist By All Means recently stopped by KJLH radio in Los Angeles in support of their smash single "Let's Get It On" and their quest for a star on the Hollywood Walk of Fame for Marvin Gaye. Pictured (l-r): KJLH program director Cliff Winston, BAM's Lynn Roderick and Billy Sheppard, KJLH assistant program director/music director Lynn Briggs and BAM's Jimmy Varner. (photo: Audrey Johnson)

MCA INKS THE NEWTRONS: Pictured recently in the studio working on their forthcoming project on MCA Records are (l-r): producer Alton "Wokie" Stewart; Newtron members Ronnie, Jr. and Bobby; producer Timmy Gatling (seated); the proud father of this talented group, producer/songwriter Ron Newt, and the youngest Newtron member, Johnnie. Not pictured, but an integral part of the production team, is James Gatson.

ATLANTA LISTENS TO CALLOWAY: Pictured during a recent listening party in Atlanta celebrating the release of their debut album are (l-r) producer/songwriter Antonio "L.A." Reid, Reggie Calloway, Cino-Vincent Calloway, Epic senior VP Black music Hank Caldwell and singer songwriter/producer Babyface.

Bob Long

R&B LPs

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Quincy Jones	5	7
2	TENDER LOVER (Solar/CBS FZ45288)	Babyface	1	26
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	2	16
4	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	3	12
5	STAY WITH ME (Columbia FC 44367)	Regina Belle	4	18
6	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	6	16
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	8	30
8	THE CACTUS ALBUM (Columbia FC 45415)	3rd Base	10	8
9	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	7	18
10	HOME (MCA 6312)	Stephanie Mills	9	28
11	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	15	10
12	Dance!...Ya Know It (MCA 6342)	Bobby Brown	13	7
13	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	12	17
14	MIKI HOWARD (Atlantic 82024)	Miki Howard	14	10
15	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	11	12
16	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	25	17
17	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	16	13
18	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	17	12
19	THE ICEBERG/FREEDOM OF SPEECH..JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	18	13
20	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	19	11
21	SYBIL (Next Plateau 1018)	Sybil	20	17
22	THE INCREDIBLE BASE (Profile 1285)	Rob Base	24	8
23	AS NASTY AS THEY WANNA BE (Luke Skyyalker 107)	2 Live Crew	21	27
24	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	22	30
25	ROUND TRIP (Capitol 90799)	The Gap Band	27	9
26	THE MAN IS BACK (A&M 5256)	Barry White	28	8
27	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	23	16
28	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	26	10
29	BE YOURSELF (MCA 6292)	Patti Labelle	29	28
30	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	30	28
31	AFTER 7 (Virgin 91061)	After 7	31	17
32	BEYOND A DREAM (Island 91319)	By All Means	33	9
33	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	34	17
34	LARGE AND IN CHARGE (MCA 6354)	Chunky A	35	7
35	LIVE (Arista 8613)	Kenny G	37	2
36	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	39	12
37	ATTITUDE (Atlantic 82035)	Troop	44	10
38	SERIOUS (EMI 90921)	The O'Jays	32	36
39	MICHEL'LE (Ruthless 91282)	Michel'le	56	2
40	ALL NIGHT (Elektra 60858)	Entouch	40	26
41	PUMP UP THE JAM - THE ALBUM (SBK 73422)	Technotronic	52	5
42	SPECIAL (Motown 6275)	The Temptations	36	20
43	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	43	24
44	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	54	6
45	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	38	24
46	RAW (Def Jam FC 45015)	Alyson Williams	42	42
47	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	55	10
48	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros	50	5
49	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	41	45
50	BAD SISTER (Cold Chillin'/Warner Bros. 25809)	Roxanne Shante	45	8
51	YOU WANNA DANCE WITH ME? (MCA 6343)	Jody Watley	46	8
52	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	58	54
53	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	47	24
54	ALL FOR YOUR LOVE (Motown 6278)	The Good Girls	60	6
55	ACE JUICE (Capitol 90925)	Ace Juice	63	2
56	GOING STEADY (Jive/RCA 1284)	Steady B	57	7
57	BROTHER ARAB (Orpheus/EMI 75614)	Arabian Prince	53	5
58	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	69	2
59	NICE & SMOOTH (Sleeping Bag 82013)	Nice N' Smooth	61	5
60	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	48	23
61	KASHIF (Arista 8595)	Kashif	49	13
62	2ND WAVE (Columbia 44284)	Surface	51	64
63	SMOOVE (Columbia FC 45216)	Full Force	64	2
64	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	59	25
65	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	66	20
66	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	68	22
67	D.J. MAGIC MILE & THE ROY (Cheetah 9401)	D.J.Magic Mike	70	2
68	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	62	22
69	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	65	19
70	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)	Seduction	DEBUT	
71	CRAZY BOUT YOU (Malaco 7452)	Johnnie Taylor	DEBUT	
72	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore Committee	67	11
73	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	71	13
74	CRAZY NOISE (Fresh 82011)	Stezo	72	11
75	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	73	33

TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement.

January 27, 1990

#1 Single: Quincy Jones

#1 Debut: Earth, Wind & Fire

To Watch: Heavy D and the Boyz

			Total Weeks ▼	Last Week ▼
1	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	2	12
2	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	10	12
3	REAL LOVE (Atlantic 7-88816)	Skyy	8	14
4	LET'S GET IT ON (Island 96522)	By All Means	3	15
5	WALK ON BY (Next Plateau 50111)	Sybil	11	8
6	RHYTHM NATION (A&M 1455	Janet Jackson	1	12
7	I WANNA BE RICH (Solar 74005)	Calloway	13	12
8	SPECIAL (Motown 2004)	Temptations	19	12
9	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly	4	12
10	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat	12	12
11	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)	Prince	16	9
12	NO MORE LIES (Ruthless Atlantic 7-99149)	Michel'le	29	8
13	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau	14	12
14	YOUR SWEETNESS (Motown 1976)	Good Girls	15	12
15	IT'S GONNA BE ALLRIGHT (Jive 1290)	Ruby Turner	31	7
16	TURN IT OUT (Profile 5275)	Rob Base	22	9
17	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	5	14
18	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly	7	11
19	SHOULD HAVE BEEN YOU (Geffen 3533)	Michael Cooper	26	63
20	CAN WE SPEND SOME TIME (Columbia 38-73028)	Surface	27	9
21	OPPOSITES ATTRACT (Virgin 7-19578)	Paula Abdul	32	7
22	JAZZIE'S GROOVE (Virgin 7-99145)	Soul II Soul	33	6
23	(I'LL BE YOUR) DREAM LOVER (Sam 5004)	Richard Rodgers	36	9
24	WHERE DO WE GO FROM HERE (Motown 2026)	Stacy Latisaw (With Johnny Gill)	42	5
25	ALL OF MY LOVE (Capitol V-15493)	Gap Band	6	14
26	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	9	15
27	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	38	2
28	HEAVEN (Island 7-99136)	Miles Jaye	37	8
29	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force	30	12
30	WHATEVER IT TAKES (Virgin 7-99142)	Cheryl Lynn	39	7
31	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	17	13
32	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	41	2
33	WHAT CAN I DO (EMI 50111)	Pieces Of A Dream	40	9
34	BUDDY (Tommy Boy 943)	De La Soul	54	6
35	TOUCH (Atlantic 7-88841)	Chucki Booker	47	6
36	DON'T CHA' THINK (Virgin 99143)	After 7	18	12
37	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	53	2
38	(YOU MAKE ME FEEL LIKE) A NATURAL MAN (Warner Bros. 7-22862)	James Ingram	48	7
39	I GET THE JOB DONE (Warner Bros. 7-22719)	Big Daddy Kane	59	5
40	NOT THRU BEING WITH YOU (Warner Bros. 7-22862)	Michael Jeffries	60	7
41	YOUR PRECIOUS LOVE (Orpheus/EMI 72254)	Tamika Patton (Duet with Eric Gable)	61	2
42	TO KNOW SOMEONE DEEPLY IS TO KNOW... (Columbia 38-73217)	Terrence Trent D'Arby	55	2
43	ESCAPADE (A&M 1490)	Janet Jackson	57	2
44	OWWWW! (MCA 53736)	Chunky A	28	10
45	HERITAGE (Columbia CSK 73205)	Earth, Wind & Fire	DEBUT	
46	JUICY (Motown/ Sound Of New York 2005)	Wrecks-N-Effect	46	6
47	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	20	15
48	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	21	18
49	YOU MAKE ME WANNA GIVE IT UP (Capitol 44476)	D'Atra Hicks	65	7
50	HEARTBEAT (Vendetta/A&M 1473)	Seduction	73	2
51	SOMEBODY FOR ME (Uptown/MCA 53784)	Heavy D. & the Boyz	78	2
52	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	58	5
53	PIPE DREAMS (Columbia 38-73023)	Oran "Juice" Jones	56	7
54	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stanfield	DEBUT	
55	SECRET WISH (Tabu/Epic 73089)	S.O.S. Band	87	2
56	HELP THE CHILDREN (Capitol 4JM 44497)	M.C. Hammer	DEBUT	
57	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Willlams	66	2
58	NEVER TOO FAR (EMI 92401)	Dianne Reeves	70	2
59	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	23	18
60	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	24	17
61	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	25	18
62	WHATCHA GONNA DO WITH MY LOVIN (Virgin 96507)	Inner City	76	2
63	SPREAD MY WINGS (Atlantic 4-88734)	Troop	DEBUT	
64	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	74	2
65	STAY (Warlock 7069)	Kim Waters (Featuring Juanita Daily)	DEBUT	
66	ALL NIGHT LONG (Jive/RCA 1307)	Kool Moe Dee	89	2
67	STAY HERE, STAY NEAR (Tabu/Epic 73088)	Rhonda Clarke	82	2
68	HERE AND NOW (Epic E2 45320)	Luther Vandross	34	16
69	KNOCK ME OFF MY FEET (Orpheus/EMI)	Mikki Bleu	DEBUT	
70	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	35	17
71	BABY DON'T FOOL AROUND (Sedona 7611)	Cardell	77	5
72	GOING HOME (Arista 9913)	Kenny G	81	2
73	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	43	15
74	YO MISTER (MCA 53728)	Patti Labelle	44	15
75	WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135)	Public Enemy	DEBUT	
76	SORRY (BABY I CAN'T HOLD YOU) (Pow Wow 452)	Foxy Brown	84	2
77	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	DEBUT	
78	I CHOOSE YOU (TONIGHT) (Magnolia/MCA 23991)	Eugene Wilde	DEBUT	
79	HOME (MCA 53712)	Stephanie Mills	45	20
80	RIGHT AND HYPE (Reprise 7-22872)	Abstrac	49	13
81	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	50	19
82	CAN I? (Geffen 7-22795)	David Peaston	51	16
83	PRINCIPAL'S OFFICE (Delicious Vinyl 7-99137)	Young M. C.	52	8
84	THE GAS FACE (Def Jam/Columbia 38-73046)	3rd Bass	DEBUT	
85	1-2-3 (Columbia 38-73087)	The Chimes	DEBUT	
86	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	62	17
87	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	63	22
88	ALL ABOUT LOVE (Sleeping Bag 40151)	Joyce Sims	DEBUT	
89	PERSONALITY (Arista 1-9890)	Kashif	64	19
90	EVERYTHING (MCA 53714)	Jody Watley	67	21
91	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	68	18
92	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	69	22
93	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	71	21
94	I THINK I CAN BEAT MIKE TYSON (Jive 1282)	D.J. Jazzy Jeff & The Fresh Prince	72	13
95	I'M NOT SOUPPED (Atlantic 88818)	Troop	75	19
96	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	79	23
97	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers	80	14
98	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	83	21
99	BABY COME TO ME (Columbia 38-68969)	Regina Belle	85	25
100	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival	86	14

BOB LONG SPEAKS ON GOSPEL

Dr. Ruth Singletary

SPIRITUAL SYNOPSIS: *This week's column is an historical synopsis of gospel music as recorded by* **Langston Hughes** *and compiled by* **Dr. Ruth Singletary** *(B.A., M.A., M.S., Adv.M., D.D.), pastor of the World Evangelical Deliverance Church in Bronx, New York. She received her bachelor's degree in history from the City Universities of New York, her master of arts degree from New York University in religious education and advance master's degree in religious education and supervision and adminstration from New York University. She is a state-certified teacher and has a state-certified principal certificate. She was honored with a doctor of divinity degree from Seashore Bible Institute, in Lakewood, New Jersey in 1981.*

Dr Singletary knows about life's ups and downs. After a failed marriage and the loss of one of her five children, she overcame being on welfare and continued her quest by believing in God and working hard to overcome obstacles while recording gospel songs and spreading the word of God to as many souls as possible.

The trail was not easy, "but God brought me out," says Dr. Singletary, who has written proposals for the board of education, of which a few have been accepted and implemented in the schools. One was entitled "Religion in Human Culture" on the junior high school level. She is also an accomplished songwriter. She has recorded songs like "Run and Don't Look Back" and "Tell the Devil to Let Them Go" for her own record label and recording company. She is trying to reach the young as well as the older people for Jesus. She believes, "If the gospel is pushed around town, then crack and ice will stay down." She has always loved gospel—her late grandfather was a minister, her late grandmother sang in the choir, her late mother was a singer. As a matter of fact, her entire family either sang in a choir or had their own gospel group.

God blessed and called Dr. Singletary to open her own church in 1981, after she had traveled around the country, preaching and singing for years. Many have been saved and delivered through her ministry. A strong supporter of gospel in every way, she prays that gospel will come back into the schools. She has started an Afro-American Culture Gospel Chorus in the school in which she works. She feels God is calling all souls, for He said, "All souls are mine, but the soul that sinneth, it shall die." She believes that gospel can and will reach all religious demoninations or any souls that will listen, which will make for a better world.

I would like to thank her for contributing this information to our gospel column. Next week we will focus on an historical background of gospel music provided by Dr. Ruth Singletary. She can be reached at The World Evangelical Deliverance Church, 3529 Third Avenue, Bronx, New York 10456, or by calling (212) 590-8168.

NOTE: *The following material was taken from* Famous Negro Music Makers *by Langston Hughes. The information was compliled by* **Dodo Mead**.

THE FISK JUBILEE SINGERS were one of the first groups that sang spiritual music, as they recalled the slave catastrophe after Abraham Lincoln signed the Emancipation Proclamation. In fact, seven of the members of the first group of the Fisk Jubilee Singers were born in slavery. The Fisk School, in Nashville, Tennessee, was established by the American Missionary Association of the Congregational Church in 1866, three years after the signing of the proclamation.

It was a very poor high school, and was intended as such, because most of the students were almost grown before they could go to school. Most could not read or write, but the most important thing for them was to learn to read the Bible before they died. There was little money for books and other materials. Many white missionary teachers from the North kept Fisk going. In 1871, they established their first college classes, and trained teachers on the elementary level.

George L. White was a musician who through his music taught the idea of hope and began to raise money for the institution. He taught his small group of singers (nine boys and girls) to sing such songs as "Home Sweet Home" and "Wine Is a Mocker," which were the songs of the day. They also began to sing songs they heard their parents sing, like "Nobody Knows the Trouble I've Seen" and "A Little Wheel Is Turning in My Heart." They received little encouragement and some singers felt ashamed to sing to white people outside of their schools for fear they would laugh at their dialect or their "slave music." They wore clothes borrowed or lent by white teachers.

In 1871, they started out to sing, to make history for America. It seemed that everywhere they went, it was financially poor, even though they could really sing. It seemed no one wanted to hear their songs regardless of how beautifully they were done. Mr. White asked them to sing their own spirituals, which they had been afraid to sing. When he saw a chance for them to sing at a church conference, they sang "Steal Away to Jesus," and the white audience loved it so much they cried. After this emotional reaction, the Fisk Singers were never afraid to sing their own spirituals again. That's how the spirituals took their first step toward worldwide appreciation and acceptance.

From Oberlin to Brooklyn, money started coming. A famous minister, **Henry Ward Beecher**, the brother of Harriet Beecher Stowe, invited the singers to his church. It was during this time their name officially became the Jubilee Singers, after the day of jubilee, when Moses brought the children of Isreal out of Egypt, from bondage, like themselves. The donation basket was full of money from that concert in Brooklyn. Continuing their travels, they not only sang spiritual music but other American music like "Free as a Bird to the Mountain" and "Turn Back Pharoah's Army."

The Jubilee Singers received $4,000 to send back to their college. During the tour, they appeared at the White House where they touched many emotions with their rendition of "Go Down Moses." Before they returned to their dormitories in Nashville, they had sent $20,000 to the Fisk treasury. That's how they got the money to build Fisk University to where it is today.

They experienced many difficulties in their lives, as did the acceptance of the reality of their music. One day they were able to sing what turned out to be one of Dr. Martin Luther King Jr's favorite spirituals, "Thank God Almighty, I Am Free at Last." As in the old days, when the slaves had no way of protesting their fate, without danger of being whipped of killed, they sang their music to send or give a message. Their songs were called "Songs of Sorrow." But the Jubilee singers kept spirituals alive and their songs began to get more joyful as they sang "Joshua Fought the Battle of Jericho" and "Little David Play on Your Harp," and others. As the sad songs made people weep, the joyous songs made people happy and pat their feet.

They ultimately sang from country to country, from continent to continent. When they finally came home to Fisk University, they brought home $150,000. They subsequently built Jubilee Hall at Fisk and made musical history of spiritual music all around the world.

Bob Long

CASH BOX MICRO CHART

BLACK GOSPEL TOP 40 ALBUMS

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement

			Total Weeks ▼	Last Week ▼
1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	17
2	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	2	17
3	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	3	17
4	TOTAL VICTORY (Light 7115720207)	Vicki Winans	4	17
5	WONDERFUL (Light 7115720215)	Bo Williams	5	17
6	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	6	15
7	HEROS (Light 7115720231)	N.J. Mass Choir	7	17
8	BREATHE ON ME (Savoy 7097)	James Cleveland	8	12
9	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	10	12
10	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	11	12
11	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	9	17
12	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	12	17
13	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	13	17
14	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	14	17
15	FLOWING (Malaco 4434)	Truthettes	15	17
16	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	16	17
17	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	17	17
18	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	22	6
19	HEAVEN (Sparrow SPR 1169)	B.B.& C.C.Winans	18	17
20	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	19	17
21	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	20	17
22	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	21	17
23	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	23	17
24	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	24	17
25	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	27	12
26	MOVING BY SPIRIT (Sound of Gospel 186)	J.L. Ferrell/N.Y. Seminar Mass Choir	28	6
27	GOT MY TICKET (WFL/Spektra 2623)	Washinngton State Mass Choir	29	6
28	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	25	17
29	NEW DIRECTIONS (Meltone 1505)	Soul Stirrers	26	14
30	NO GREATER LOVE (Savoy 14788)	Keith Pringle	30	17
31	WONDERFUL ONE (Jive/RCA 1200)	Vanessa Bell Armstrong	34	5
32	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	31	17
33	THE BIBLE IS RIGHT (J&B 0092)	Southern Faith Singers	36	5
34	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	32	17
35	DON'T WORRY BE HAPPY (Atlanta International AIR 10137)	Rev. Thomas L. Walker	4	
36	GOD IS A GOOD GOD (Sound of Gospel SOG-177)	Keith Hunter & the Witness for Christ Choir	33	10
37	WILL YOU BE READY (Light 7115720193)	Commissioned	35	17
38	WE NEED TO HEAR FROM YOU (Word WR 8443)	DeLeon	37	8
39	SAINTS IN PRAISE (Sparrow SPR 1189)	The West Angeles C.O.G.I.C.	38	10
40	AND THEY SANG A HYMN (Sound of Gospel SOG-179)	Thomas Whitfield & Co.	39	10

COCINANDO

REALITY IN OUR INDUSTRY IS OFTEN MORE ENTERTAINING than the movies. If you don't believe it, let's go back to a day around last Christmas. The scene at the mezzanine of the New York Hilton was a compressed panorama for the uninitiated. Promotion executives were running in and out catching up to superiors with last-minute details. Spaniard singer/composer **Jose Luis Perales**, oblivious to the corporate commotion around him, fastened up the zippers of his daughters' down coats. Compatriot chanteuse **Paloma San Basilio** buried the chiseled contours of her beautiful *por que me abandonastes* face in a newspaper. In another booth, tall, gangly, Hollywood-based Capitol/EMI Latin vice president and general manager **Jose Behar**, with a mane of hair that would have made the MGM lion envious, looked over with judicious worry at a typical New York breakfast treat—a toasted bagel with a slab of cream cheese. This drastic deviation from his Californian calorie consumption didn't seem to make Behar as anxious as the expectations of things to come. The smart-money line assured me the worries sprouted from the recent signing of star salsa singer Eddie Santiago away from TH/Rodven Records—a deal perceived as not totally judicious considering Santiago's oft-rumored vocal-chord troubles, and TH/Rodven's indubitable strength in the Puerto Rican salsa front as well as its expected backlash at losing the label's *bebe mimado*. The truth almost spilled when Behar, just prior to commencing the attack on the bagel, blurted "Texas is a haven."

Jose Behar, VP & GM, Capitol/EMI Latin

By the first week of the year, rumors buzzed all over San Antonio regarding the imminent sale of Bob Grever's Cara Records. With CBS on the fifth year of a promotion and distribution deal with the important Tejano label, the smart money simply assumed that the giant would become Cara's next proprietor, as it already was its *de facto* operator. On January 10, Capitol/EMI Latin surprised industry observers with its announcement of Cara's acquisition, effective January 1, 1991, with an artist roster that includes popular groups such as La Mafia, Xelencia, Latin Breed, La Fiebre, David Marez and recently announced Grammy nominee Emilio Navaira. Within hours, in yet another startling move, CBS called for a press conference two days later at San Antonio to announce its signing of La Mafia, even though it's widely known the group still has three productions pending in its Cara Records contract assumed by Capitol/EMI Latin. Knowing when a useful source had run its course, I had my 1-900-SMART$$ number disconnected.

A retrospective of this situation's genesis is in order. Twelve years ago, with $800 in his pocket but no car of his own, Jose Behar got himself to Los Angeles, a city where a four-wheel set is more important than food in your belly. He commenced learning about this trade from the lower ranks of A&M Records to the top position at Discos AyM by 1983. Behar always stood out for his aggressive management style. I met him then for the first time. He wasn't there to make friends. He took no prisoners. But he got results, and that's all that counts. Eventually he went to CBS as director of its West Coast operations. There Behar was credited with the big-label coalescement of the Tejano market—*la onda* sound whose industry was bouncing back bigger than ever in spite of the crippling recession of the mid '80s. The pivoting pillar in the scheme was the P&D agreement between CBS and Cara Records, whose stellar roster also included at the time the equally popular Grupo Mazz and Ram Herrera. Top this with the genre's *papi chuli*, Little Joe Hernandez and his Familia (a band self-titled "The World's Most Dangerous Meskin Band," in mock use of the derogatory ethnic reference of yesteryears, and whose sophistication in areas like merchanding and publishing is far above market norms), signed directly to CBS Records, and we have a textbook case here of extreme market dominance bordering on monopoly.

Behar then came to his current position at Capitol/EMI-Latin, a label already carrying its fair share of big names (Jose Feliciano, Dyango, Rocio Jurado, Mijares, Max Torres, Franco, Lissette, et. al.), and proceeded to sign a substantial number of *la onda* performers to CEL: Selena y Los Dinos, David Marez, Roberto Pulido, Johnny Hernandez, among others. When CEL went after Mazz, CBS went to court, claiming inside information. The case resulted in the current Mazz release *No te olvidare* under Capitol/EMI Latin. Now comes the Cara purchase for a figure placed by Radio Bemba in the five-million dollar range, with a projected recoupment period of 3.4 years. One contract term preserves CBS' current distribution agreement until the end of the year, plus a subsequent six-month sell-off period. Another retains Grever as special consultant in charge of Cara's promotion and A&R matters for a seven-year period, at an annual salary in the healthy six digits, plus a percentage of sales. Although unwilling to confirm these details, Grever sounded pleased, alleging that money was not the primary concern. "I wanted Cara's artists to get a chance to break from the ideological barrier formed on our music around the state of Texas. I felt the best chances to accomplish that goal were with Capitol/EMI Latin," he said.

CBS vice president **Frank Welzer** confidently reiterated the label's strong position in Texas while extending CEL his best for the future. "I'm happy that my good friend Bob Grever made a fantastic deal for himself," he said. Welzer also defended La Mafia's signing (widely speculated in the six-digit realm) as good business, claiming that research showed that the group represented 33% of Cara's annual sales—although he admitted that CBS cannot release any Mafia or Ram Herrera (another CBS inking) product until these artists' contractual obligations to Cara are fulfilled. More importantly, Welzer vehemently refuted my notion of CEL's sudden emergence as the new power in the Tex-Mex market, citing as CBS' the genre's #1 interpreter, Little Joe, plus: a.) the expected reversal of the previous legal decision on Mazz; b.) the deal that brought to CBS hearthrob Ruben Ramos and Texas Revolution; c.) the high hopes placed by CBS on newcomers Alex Montes and Centerfold and Bandango; and d.) the future releases by La Mafia and Herrera. Other industry sources strongly argued against the five-mil price tag. However, all agreed unanimously that Cara's catalog, a veritable onda's *quien-es-quien*, was virtually virgin. Hence, the innumerable compilations to be released in future years makes this end very profitable.

Through it all Behar remains nonplussed with his comments, and perhaps a little bewildered by the commotion he has caused in his 11-month tenure. Always the good executive, he credited the support from the overall corporate structure above—as in each and everyone at Capitol/EMI and CEMA, and below—as in each and everyone in his promotion and sales team. He said there were months in which things looked really bad, particularly during the transition period that took CEL from being a BMG distributing affiliate to its independence: a six-month delay that, according to Behar, did not prevent the label from meeting its annual sales forecast. Now, he endeavored in setting a one-family concept amidst Cara and CEL's Tejano artists, assuring each and every listener that no artist will be neglected under the new deal.

He also defended the wisdom behind the Eddie Santiago acquisition. "Herb [A&M's Albert] taught me that success can't be stopped, particularly with the superstars because they exude a charisma that set them apart from the rest. I believe Eddie Santiago has that charisma," he said. Behar also dismissed any inferences of competition with his former employer, stating "It's not a matter of ego, of me versus them, or anything like that. It's the kind of thing that when you get home, turn the TV on, lean back on the couch and the day starts to hit you, you still say to yourself, 'Yes, it was the right business move to make.'" Movies ought to be this interesting.

Tony Sabournin

CASH BOX MICRO CHART

CHICAGO LATIN LPs

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

1	LLORANDO LAMBADA(CBS Discos)	KAOMA
2	LLORANDO LAMBADA(TH/Rodven)	TERESITA GUERRA
3	LLORANDO LAMBADA(Capitol/EMI)	PAOLO SALVATORI
4	TIERRA DE NADIE(CBS Discos)	ANA GABRIEL
5	15 EXITOS(Globo)	CAMILO SESTO
6	SI TE QUEDARAS(Ramex)	INDUSTRIA DEL AMOR
7	A TU RECUERDO(Fonovisa)	LOS YONICS
8	A TODO GALOPE(Fonovisa)	BRONCO
9	15 EXITOS(Fonovisa)	MARISELA
10	MI MUNDO(CBS Discos)	LUIS ENRIQUE

CASH BOX MICRO CHART

PUERTO RICO LATIN LPs

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

1	OJALA QUE LLUEVA CAFE(Karen)	GRUPO 440
2	CON UN TOQUE DE CLASE(WEA Latina)	CHANTELLE
3	LLORANDO LAMBADA(CBS Discos)	KAOMA
4	TIERRA DE NADIE(CBS Discos)	ANA GABRIEL
5	13 GRANDES DEL MERENGUE(Karen)	VARIOUS ARTISTS
6	SE ME ENAMORA EL ALMA(RCA)	ISABEL PANTOJA
7	AQUI ESTA LA SALSA(Bronco)	BOBBY VALENTIN
8	FUERA DE SERIE(Karen)	LOS HERMANOS ROSARIO
9	LA ESCUELA(WTG)	RUBBEN
10	LA RECTA FINAL(Prime)	DJ NEGRO Y VICO-C

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement.

(G) = GOLD (RIAA Certified)
(P) = PLATINUM (RIAA Certified)

January 27, 1990

Top Debut: Alannah Myles #110

			Total Weeks ▼	Last Week ▼
1	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	1	45
2	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	2	9
3	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	3	13
4	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	4	29
5	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	6	61
6	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	5	17
7	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	10	18
8	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)WEA 8.98	QUINCY JONES	11	8
9	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	9	15
10	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	12	38
11	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	7	20
12	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	8	74
13	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	13	10
14	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	16	9
15	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	15	19
16	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	18	30
17	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	17	19
18	KENNY G LIVE (Arista 8613)RCA 8.98	KENNY G	23	8
19	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	21	37
20	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	19	10
21	PRESTO (Atlantic)WEA 8.98	RUSH	20	9
22	TENDER LOVER (Solar 45288)CBS	BABYFACE	26	27
23	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	28	27
24	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	27	51
25	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	25	28
26	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98	2 LIVE CREW	31	28
27	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	22	15
28	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	24	13
29	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	29	29
30	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	30	11
31	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98	JIVE BUNNY & THE MIXMASTERS	53	5
32	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	34	15
33	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	32	17
34	TRASH (Epic 45137)CBS	ALICE COOPER	33	25
35	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	36	16
36	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	38	17
37	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	45	7
38	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	40	43
39	TECHNOTRONIC THE ALBUM (SBK 93422)CAP 8.98	TECHNOTRONIC	50	6
40	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	39	15
41	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	47	41
42	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	35	29
43	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURYTHMICS	37	18
44	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	46	13
45	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98	SOUNDTRACK	77	6
46	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	TAYLOR DAYNE	54	11
47	THE INCREDIBLE BASE (Profile 1285)IND 8.98	ROB BASE	48	7
48	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	60	9
49	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	41	13
50	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	42	47
51	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	49	8
52	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	56	31
53	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	63	18
54	DECADE (Capitol 93178)CAP 9.98	DURAN DURAN	58	7
55	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	43	21
56	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	44	17
57	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	51	27
58	AND IN THIS CORNER... (Jive 1188)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	55	11
59	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	62	81
60	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	EDDIE MONEY	70	7
61	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	57	14
62	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	59	17
63	SMITHEREENS 11 (Capitol 91194)CAP 8.98	THE SMITHEREENS	85	12
64	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	61	16
65	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	64	19
66	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	52	15
67	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASE	74	9
68	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	69	50
69	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	67	6
70	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	66	37
71	BUILT TO LAST (Arista)RCA 8.98	GRATEFUL DEAD	65	11
72	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	71	17
73	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	75	11
74	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	86	8
75	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	79	25
76	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	72	13
77	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	73	14
78	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	76	9
79	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	78	39
80	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	JODY WATLEY	80	6
81	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	87	8
82	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	81	20
83	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEADHUNTERS	107	6
84	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	82	69
85	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	68	11
86	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	83	30
87	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	14	15
88	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98	SEDUCTION	115	13
89	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL	VARIOUS ARTISTS	97	7
90	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	116	21
91	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	88	11
92	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	100	9
93	LABOUR OF LOVE II (Virgin 91324)	UB40	123	2
94	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	94	31
95	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	92	12
96	MOSAIC (Elektra 60892)WEA 8.98	GIPSY KINGS	96	8
97	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	163	2
98	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	98	17
99	MARCH (RCA 9692-1-R)RCA 8.98	MICHAEL PENN	104	6
100	ADDICTIONS VOL.I (Island 91318)WEA 8.98	ROBERT PALMER	103	8
101	THE HEALER (Chameleon D1-74808)CAP 8.98	JOHN LEE HOOKER	102	14
102	BEACHES (G) (Atlantic 81933)WEA 9.98 Original Motion Picture Soundtrack		101	54
103	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	114	10
104	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	109	48
105	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	120	25
106	WRECKS-N-EFFECT (Motown 6281)MCA 8.98	WRECKS-N-EFFECT	124	6

			Total Weeks ▼	Last Week ▼
107	**OH MERCY** (Columbia 45281)CBS	BOB DYLAN	84	17
108	**SILKY SOUL** (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	89	19
109	**NICK OF TIME** (Capitol 91268)CAP 8.98	BONNIE RAITT	90	43
110	**ALANNAH MYLES** (Atlantic 81956)WEA 8.98	ALANNA MILES	DEBUT	
111	**BABYLON A.D.** (Arista AL 8580)RCA 9.98	BABYLON A.D.	137	5
112	**NEITHER FISH NOR FLESH** (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	91	10
113	**XYZ** (Enigma 73525)CAP 9.98	XYZ	134	6
114	**VIVID** (P) (Epic BFE 44099)CBS	LIVING COLOUR	111	63
115	**FLOWERS IN THE DIRT** (Capitol 91653)CAP 8.98	PAUL McCARTNEY	93	32
116	**APPETITE FOR DESTRUCTION** (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	113	126
117	**THE MAN IS BACK** (A&M 5256)RCA 8.98	BARRY WHITE	117	5
118	**PHANTOM OF THE OPERA** (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	105	26
119	**KILLIN' TIME** (RCA 9668)RCA 8.98	CLINT BLACK	118	35
120	**ABSOLUTE TORCH & TWANG** (Sire 25877)WEA 8.98	K.D. LANG	121	34
121	**THE MOODY BLUES GREATEST HITS** (Threshold 840 659 1)POL	THE MOODY BLUES	122	5
122	**CAPTAIN SWING** (PolyGram 838 878)POL	MICHELLE SHOCKED	126	12
123	**STEADY ON** (Columbia FC 45209)CBS	SHAWN COLVIN	DEBUT	
124	**PURE** (RCA 9934-1-R)	THE PRIMITIVES	143	2
125	**AVALON SUNSET** (Mercury 839262)POL	VAN MORRISON	128	32
126	**THE FABULOUS BAKER BOYS** (GRP GR2-002)MCA 8.98	SOUNDTRACK	95	10
127	**DICE** (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	133	39
128	**THE BIZ NEVER SLEEPS** (Warner Bros. 9 26003)	BIZ MARKIE	144	14
129	**LET'S GET IT STARTED** (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	132	66
130	**NOTHING FACE** (MCA 6326)	VOIVOD	151	2
131	**ZIG ZAG** (Columbia OC 45058) 8.98	HOOTERS	136	5
132	**STRANGE FIRE** (Epic FE 45427)	INDIGO GIRLS	138	2
133	**BEST SHOTS** (Chrysalis 21715)CBS	PAT BENATAR	135	6
134	**MANHEIM STEAMROLLER CHRISTMAS** (American Gramaphone AG 1984)IND 8.98	MANHEIM STEAMROLLER	99	8
135	**IN STEP** (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	110	31
136	**HYSTERIA** (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	139	127
137	**...AND JUSTICE FOR ALL** (P) (Elektra 60812)WEA 9.98	METALLICA	153	71
138	**A FRESH AIRE CHRISTMAS** (American Gramaphone AG 1988)IND 9.98	MANHEIM STEAMROLLER	106	8
139	**SINGLES COLLECTION: THE LONDON YEARS** (Abkco Records 1218)POL	THE ROLLING STONES	141	22
140	**ENUFF Z'NUFF** (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	108	16
141	**WHAT YOU DON'T KNOW** (Arista)RCA 8.98	EXPOSE	161	31
142	**LIFE IS...TOO SHORT** (RCA 1149-1-J)RCA 8.98	TOO SHORT	176	50
143	**HEART LIKE A GUN** (Atlantic 81903)WEA 8.98	FIONA	DEBUT	
144	**GUITAR SHOP** (Epic OE 44313)CBS	JEFF BECK	112	15
145	**SYBIL** (Next Plateau 1018)IND 8.98	SYBIL	119	16
146	**THE MUSIC OF NATURE** (American Gramaphone AJCD 3089)IND 8.98	MANHEIM STEAMROLLER	125	6
147	**THE STONE ROSES** (Silvertone/RCA 1184-1-J)RCA 8.98	STONE ROSES	DEBUT	
148	**A VERY SPECIAL CHRISTMAS** (Special Olympics/A&M SP 3911)RCA 9.98	VARIOUS ARTISTS	127	7
149	**SMOKING IN THE FIELDS** (RCA 9860-1-R)RCA 9.98	THE DEL FUEGOS	150	5
150	**IT TAKES TWO** (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	174	70
151	**DECEMBER** (Windham Hill/A&M WH 1025)RCA 8.98	GEORGE WINSTON	129	6
152	**DON'T TAKE IT PERSONAL** (Arista AL 8493)RCA 9.98	JERMAINE JACKSON	130	8
153	**REI-MOMO** (Sire 1-25990)	DAVID BYRNE	131	14
154	**ACADIE** (Opal/Warner Bros. 25969)WEA 8.98	DANIEL LANOIS	DEBUT	
155	**ELECTRIC YOUTH** (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	155	51
156	**WARM AND TENDER** (Geffen GHS 24257)WEA 9.98	OLIVIA NEWTON JOHN	156	5
157	**AN OLD TIME CHRISTMAS** (Warner Bros. 25972)WEA 8.98	RANDY TRAVIS	140	7
158	**DANGEROUS TOYS** (Columbia FC 45931)CBS	DANGEROUS TOYS	169	28
159	**HOME** (MCA 6312)MCA 8.98	STEPHANIE MILLS	142	28
160	**A BLACK & WHITE NIGHT - LIVE** (Virgin 91295)WEA 8.98	ROY ORBISON & FRIENDS	145	9
161	**A SHADE OF RED** (Virgin 91269-4)WEA 8.98	REDHEAD KINGPIN & The F.B.I.	DEBUT	
162	**RICH AND POOR** (Warner Bros. 26002)WEA 9.98	RANDY CRAWFORD	162	5
163	**BILLY OCEAN'S GREATEST HITS** (Jive 1271-1-J)RCA 8.98	BILLY OCEAN	146	10
164	**PSYCHO CAFE** (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	172	26
165	**AFTER 7** (Virgin 91061)WEA 8.98	AFTER 7	167	10
166	**WORLD BEAT** (Epic 46010)CBS	KAOMA	DEBUT	
167	**Y U I ORTA** (Mercury 838 9731)POL	IAN HUNTER/MICK RONSON	183	8
168	**EAZY-DUZ-IT** (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	175	63
169	**KEVIN PAIGE** (Chrysalis 21683)CBS	KEVIN PAIGE	147	15
170	**EYES ON THIS** (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	148	16
171	**SHOTGUN MESSIAH** (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	149	14
172	**BIG ONES** (Columbia 45411)CBS	LOVERBOY	152	7
173	**STRANGE ANGELS** (Warner Bros. 25900)WEA 8.98	LAURIE ANDERSON	173	12
174	**THE MIND IS A TERRIBLE THING TO TASTE** (Sire/Warner Bros. 26004)WEA 8.98	MINISTRY	154	9
175	**DONE BY FORCES OF NATURE** (Warner Bros. 26072)WEA 8.98	JUNGLE BROS.	DEBUT	
176	**CHANGE** (I.R.S. 82018)MCA 8.98	THE ALARM	157	17
177	**ROCK ISLAND** (Chrysalis F121708)CBS 8.98	JETHRO TULL	158	18
178	**CHRISTMAS IN AMERICA** (Reprise 25973)WEA 8.98	KENNY ROGERS	159	6
179	**SHOCKER** (SBK 93233)CAP 9.98	SOUNDTRACK	160	8
180	**THE REAL THING** (Mercury 838 366)POL	ANGELA WINBUSH	164	12
181	**XXX** (xxx) 8.98	GHETTO BOYS	DEBUT	
182	**GORKY PARK** (Mercury 838628)POL	GORKY PARK	165	21
183	**RAW LIKE SUSHI** (Virgin 91252)WEA 8.98	NENEH CHERRY	194	33
184	**LAST OF THE RUNAWAYS** (A&M SP 5272)RCA 8.98	GIANT	166	15
185	**STILL CRUSIN'** (Capitol 92639)CAP 8.98	THE BEACH BOYS	168	21
186	**BIG GAME** (Atlantic 81969)WEA 8.98	WHITE LION	170	30
187	**COCKED & LOADED** (Vertigo 838 592)POL	L.A. GUNS	171	21
188	**TROUBLE WALKIN'** (MegaForce/Atlantic 82942)WEA 8.98	ACE FREHLEY	177	12
189	**BRASIL CLASSICS II/O SAMBA** (Luaka Bop/Sire/Warner Bros. 26019)WEA 8.98	VARIOUS ARTISTS (Compiled by David Byrne)	178	11
190	**SEE THE LIGHT** (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	179	30
191	**RAGING SLAB** (RCA 9680)RCA 8.98	RAGING SLAB	180	12
192	**LARGER THAN LIFE** (MCA 6276)MCA 8.98	JODY WATLEY	181	42
193	**WAKE ME WHEN IT'S OVER** (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	182	19
194	**SUPRISE ATTACK** (A&M SP 5261)RCA 8.98	TORA TORA	184	27
195	**SOUND + VISION** (Ryko 122)IND 65.98	DAVID BOWIE (Box Set)	185	16
196	**BE YOURSELF** (MCA 6292)MCA 8.98	PATTI LABELLE	186	29
197	**SPEND THE NIGHT** (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	187	23
198	**AUTOMATIC** (Warner Bros. 26015)WEA 8.98	THE JESUS & MARY CHAIN	188	10
199	**RESULTS** (Epic OE 45098)CBS 8.98	LIZA MINNELLI	189	10

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 26
Abdul, Paula / 5
Aerosmith / 7
After 7 / 165
Alarm / 176
Anderson, Lorie / 173
B.52's / 4
Babyface / 22
Babylon A.D. / 111
Bad English / 42
Bang Tango / 164
Base, Rob / 150
Base, Rob (2nd L.P.) / 47
Beach Boys / 185
Beck, Jeff / 144
Belle Regina / 90
Benetar, Pat / 133
Big Daddy Kane / 98
Biz Markie / 128
Black, Clint / 119
Blue Magic / 170
Bonham / 36
Bolton, Micheal / 23
Bon Jovi / 84
Bowie, David (Box) / 195
Brazil Clasics II / 189
Britny Fox / 78
Brown, Bobby / 59
Brown, Bobby(Dance) / 14
Bush, Kate / 49
Byrne, David / 153
Carlisle, Belinda / 61
Chapmen, Tracy / 27
Cher / 25
Cherry, Nina / 183
Chicago / 37
Chunky - A / 69
Clapton, Eric / 13
Clay, Andrew Dice / 127
Cocker, Joe / 53
Collins, Phil / 2
Colvin, Shawn / 123
Cooper, Alice / 34
Crawford, Randy / 162
Cure / 70
Daniels, Charlie / 81
Danger Danger / 200
Dangerous Toys / 158
D'arby, Terrence Trent / 112
Del Fuegos / 149
Def Leppard / 136
D.J. Jazzy Jeff / 58
Dino / 94
D.O.C. / 105
Duran Duran / 54
Dylan, Bob / 107
Eazy-E / 168
Enuffz'Nuff / 140
Erasure / 95
Estefan, Gloria / 57
Etheridge, Melissa / 56
Eurythmics / 43
Expose'/ 141
Faster Pussycat / 193
Fiona / 143
Fine Young Cannibals / 50
Frehley, Ace / 188
Full Force / 188
Ghetto Boys / 181
Giant / 184
Gibson, Debbie / 155
Gorky Park / 182
Gramm, Lou / 103
Great White / 79
Greatful Dead / 71
Guns N' Roses / 116
Gypsy Kings / 96
Happy Anniversary Charlie Brown / 85
Healey, Jeff / 190
Heavy D & The Boyz / 52
Henley, Don / 29
Hooker,John Lee / 101
Hooters / 131
Hunter/Ronson / 167
Ice - T / 77
Indigo Girls / 132
Isley Bros. / 197
Jackson, Janet / 6
Jackson, Jermaine / 152
Jesus & Mary Chain / 198
Jethro Tull / 177
Jive Bunny & The Mix-masters / 31
Joel, Billy / 3
John, Olivia Newton / 156
John, Elton / 82
Jones, Quincy / 8
Jones, Rickie Lee / 64
Jungle Bros. / 175
Kaoma / 166
Kenny - G / 18
Kentucky Head-hunters / 83
Kiss / 76
Kix / 62
Kravitz, Lenny / 74
L.A. Guns / 187
Labelle, Patti / 196
Lang K.D. / 120
Lanois, Daniel / 154
Living Colour / 114
Loverboy / 172
M.C. Hammer / 129
M.C. Lyte / 170
Madonna / 38
Manheim Steamroller (Fresh) / 138
Manheim Steamroller (X-Mas) / 134
Manheim Steamroller (Nature) / 146
Marx, Richard / 19
Maze / 108
McCartney, Paul / 115
Metallica / 137
Michel'le / 97
Miles, Alanna / 110
Mills, Stephanie/ 159
Milli Vanilli / 2
Ministry / 174
Minnelli, Liza / 199
Money, Eddie / 60
Moody Blues / 121
Morrison, Van / 125
Motley Crue / 17
New Kids (1st L.P.) / 35
New Kids (Hangin) / 12
New Kids (Christmas) / 87
N.W.A. / 104
Ocean, Billy / 163
Orbison, Roy / 160
Palmer, Robert / 100
Paige, Kevin / 169
Penn, Michael / 99
Petty, Tom / 10
Phantom Of Opra / 118
Poco / 65
Primitives / 124
Queen Latifah / 92
Raging Slab / 191
Raitt, Bonnie / 109
Redhead Kingpin / 161
Red Hot Chilipeppers / 55
Rogers, Kenny / 178
Rolling Stones (L.P.) / 11
Rolling Stones (Box) / 139
Rondstant, Linda / 9
Roxette / 41
Rush / 21
Satriani, Joe / 30
Scorpions / 48
Seduction / 88
Shocked, Michele / 122
Shotgun Messiah / 171
Sir Mix Alot (Seminar) / 73
Skid Row / 24
Smithereens / 63
Soul 2 Soul / 16
Stairway To Heaven/Highway To Hell / 89
Stewart, Rod (Box) / 51
Stone Roses / 147
Streisand, Barbara / 40
Sybil / 145
Taylor Dayne / 46
Tears For Fears / 33
Technotronics / 39
Tesla / 44
Third Base / 67
Too Short / 142
Tora Tora / 194
Travis, Randy / 66
Travis, Randy (X-Mas) / 157
Troop / 91
Turner, Tina / 72
UB40 / 93
Vandross , Luther / 28
Very Special X - Mas / 148
Vaughn, Stevie Ray / 135
Voivod / 130
Warrant / 68
Watley, Jody / 192
Watley, Jody (Dance) / 80
White, Barry / 117
White Lion / 186
Whitesnake / 20
Winbush, Angela / 180
Winston, George / 151
Wrecks n Effect / 106
XYZ / 113
Young M.C. / 15
Young, Neil / 32
Soundtracks:
Batman (Prince) / 86
Beaches / 102
Little Mermaid / 45
Fabulous Baker Boys / 126
Shocker / 179
When Harry Met Sally / 75

POP REVIEWS

Singles

❑ BOBBY VINTON: "What Did You Do With Your Old 45s" (Curb 013)

"Remember when we stacked them high as can be?," Bobby "Mr. Blue Velvet" Vinton asks in his latest release, "What Did You Do With Your Old 45s," a kinder, gentler query to those who would mourn the demise of the 7-inch single. It's true, you just can't beat those scratchy old 45 r.p.m. discs of yesteryear. They still sound better than most of what passes for "pop" these days. If Vinton has any say in the matter, this heartfelt tune should have 'em piled even higher and deeper than in the happy days gone by. This one should go right to the top of the heap.

Albums

❑ THEY MIGHT BE GIANTS: *Flood* (Elektra 9 60907-2)

This quirky, idiosyncratic duo have returned with more of their uniquely skewed perspective on the world. Puns, wordplay and hyper-cleverness are a Giants trademark, and longtime fans won't be disappointed. Though the humor is generously ladled out, the disc's highlight is "Your Racist Friend," more effective than a slew of teary-eyed, hearts-on-the-sleeves folkies. Witty, biting and to the point. (**Ernest Hardy**)

❑ THE SILENCERS: *A Blues For Buddha* (RCA 9960-1-R)

This Scottish quartet has fashioned a radio-ready blend of subdued pop on *A Blues For Buddha*, filled with enough spiritual longing to live up to its title. It's subdued in that the music is gentler and the hooks less obvious than the word "pop" suggests. Combining the driving beats and guitar figures of Euro-dance with folk-based elements is a difficult enough feat to pull off on one album, but when the Silencers put everything together on one song, "Walk With the Night," they're breathing rarefied air. Beginning with an acoustic guitar/bongo intro, the song slowly builds into an achingly powerful elegy. What begins as a lonely lament finishes with the artist at home in a universe of like-spirited souls.

Overall, the album's vast textures and atmospheres manage to create consistently soothing moods that reveal a patient hand at work. Lead Silencer Jimme O'Neill, who cut his teeth writing for Lene Lovitch, demonstrates a finely honed level of craft while tackling the big questions without pretension. "Answer Me," "The Real McCoy," "Skin Game" and "Razor Blades of Love" all have hit potential and combine to make *A Blues For Buddha* a strong addition to any record collection
(**David Byrnes**)

❑ SEX CLARK FIVE: *Battle of Sex Clark Five* (Bloodmoney, erato #59)

Up until now, Huntsville, Alabama has been known for one thing and one thing only: The Alabama Space and Rocket Center. However, that's not the case anymore. Pure pop fans across the land can trace that trajectory down and find one of the best little combos going—Sex Clark Five.

They've managed to hone down the elusive art of two-minute songwriting, while creating a sound of their own. Sweet girl/boy vocals laid on top of cool popadelic guitar riffs have you humming along, then WHAM!, next song please. In the case of Sex Clark Five, less *is* more; this LP clocks in with 21 songs, some of which ("Girl I Like" for one) demand your appearance right next to the turntable, so you can play it over (and over). Check out *Battle of Sex Clark Five*...and wear out the rug in front of your stereo. (Bloodmoney, P.O. Box 30084, Philadelphia, PA 19103) (**Robb Moore**)

❑ RUTH BROWN: *Miss Rhythm (Greatest Hits and More)* (Atlantic 7 82061-2)

Ruth Brown's comeback, started a few years ago, is one of the best-deserved, and most-earned in a whole trend of comebacks. This double-CD collection is the proof. Though long-touted as a queen of early R&B, Brown is equally adept, and at home, with jazz, blues and standards—examples of which are included in this collection. Includes her best-known hit, "Mama, He Treats Your Daughter Mean." (**EH**)

❑ VARIOUS ARTISTS: *New York Rockers* (ROIR A-170)

From one of the coolest labels in the world comes an important and thorough documentation of the New York scene, spanning the years 1972-1984. Annotated and compiled by Andy Schwartz, former editor and publisher of the *New York Rocker* magazine, this thirteen-track cassette provides an excellent insight into a seminal time period in the American punk/new wave movement.

What makes *New York Rockers* so essential is the fact that it avoids the obvious luminaries like Blondie, the Ramones and Talking Heads, and concentrates on the efforts of the less-popular no wave, art rock, and hardcore bands. Included are amazing live versions of "anti-hits" by Television, 8-Eyed Spy, James Chance, the Dictators, Lounge Lizards and Suicide. The rest are rare studio tracks culled from previously released ROIR tapes, recorded by Johnny Thunders, Bad Brains, Richard Hell and a few others. Anyone who underestimates the significance of these artists is slighting a page in alternative music history. Highly recommended. (ROIR Inc., 611 Broadway, #411, New York, NY. 10012) (**RM**)

❑ CRAZY HORSE: *Left For Dead* (Heyday/Rough Trade 009)

Crazy Horse, America's original garage band, is back rearing its ferocious head with a collection of explosive rockers equal to their best work with erstwhile leader Neil Young. You may remember them. Crazy Horse began a long association with Mr. Young by playing on his second solo album—post-Buffalo Springfield—*Everybody Knows This Is Nowhere*. Nobody remembers his first.

That Crazy Horse is a fierce backing band is not news. What's impressive here is that new members Matt Piucci (ex-Rain Parader) and vocalist Sonny Mone have reinvigorated original Crazy Horsers Billy Talbot and Ralph Molina. As a result, *Left For Dead* kicks as hard as anything the band's done, and that covers some impressive territory. Filling the songwriting buckskins of Young is not, however, easily done. Although there are game efforts—most notably on "In the Middle" and the wistful "World of Love"—as a whole the album is more for fans of the raw, sonic qualities for which Crazy Horse is rightfully known. (**DB**)

❑ VARIOUS ARTISTS: *Guitar Speak II* (I.R.S. D-82028)

I.R.S. Records continues to lead by example with another solid offering from their innovative No Speak series. Featuring an eclectic line-up that varies from Black Sabbath's Tony Iommi to Hank Marvin, leader of the Shadows, the album hangs together by virtue of the fact that all are players of impressive skill who've made the most of the opportunity/challenge to ply their craft *sans* vocals. The format itself both demands of the artist compositionally and gives to the artist a greater space to stretch out. It all makes for interesting listening.

Among the surprising showings on *Guitar Speak II* are Iommi and Frank Marino of Mahogany Rush, who both benefit greatly from the absence of the constrictions and wailing vocals of their usual genres. Other notables include Robin Trower, Jan Akkerman, Concrete Blonde's James Mankey (who contributes the eerily experimental "Feeding on Fear") and studio wiz Harvey Mandel (his solo on the Stones' "Hand of Fate" is godhead), who boasts the funkiest number in the collection with "Snake Bite." A must for guitar aficionados. (**DB**)

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement.

January 27, 1990

#1 Single: Technotronic

#1 Debut: Taylor Dayne #69

To Watch: Luther Vandross #51

			Total Weeks ▼	Last Week ▼
1	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	1	14
2	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	5	14
3	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	2	13
4	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	12	10
5	EVERYTHING (MCA 53714)	Jody Watley	10	15
6	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	7	14
7	RHYTHM NATION (A&M 1455)	Janet Jackson	4	12
8	FREE FALLIN' (MCA AC-53728)	Tom Petty	15	13
9	LOVE SONG (Geffen 7-22856)	Tesla	14	15
10	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	Seduction	17	11
11	I REMEMBER YOU (Atlantic 7-88836)	Skid Row	19	10
12	DON'T KNOW MUCH (Elektra 7-69261)	Linda Rondstadt with Aaron Neville	3	18
13	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	11	13
14	SWING THE MOOD (Atco 7-99140)	Jive Bunny And The Mastermixers	13	11
15	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	20	10
16	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	6	15
17	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	9	11
18	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	31	6
19	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money	27	9
20	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	8	15
21	TENDER LOVER (Solar 4-74003)	Babyface	26	10
22	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	25	11
23	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	18	17
24	TELL ME WHY (Arista)	Expose	33	8
25	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	34	9
26	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	16	16
27	KICKSTART MY HEART (Elektra 7-69248)	Motley Crue	40	9
28	DANGEROUS (EMI)	Roxette	35	7
29	ALL OR NOTHING (Arista 9923)	Milli Vanilli	44	5
30	HERE WE ARE (Epic 34T-73084)	Gloria Estafan	39	7
31	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damian	36	10
32	OH FATHER (Sire/Warner Bros. 4/7-22723))	Madonna	22	13
33	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	30	16
34	LOVE SHACK (Reprise 7-22817)	B-52's	32	23
35	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	38	8
36	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	Young MC	42	9
37	NO MORE LIES (Atco Ruthless 7-99169)	Michel'le	47	8
38	PRICE OF LOVE (Epic 34-73094)	Bad English	48	6
39	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	21	17
40	ESCAPADE (A&M 1490)	Janet Jackson	54	2
41	ROAM (Reprise/Warner Bros. 4/7-22667)	B 52's	51	6
42	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones	24	13
43	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	29	17
44	WOMAN IN CHAINS (Fontana/Polygram 8762487)	Tears For Fears	50	8
45	TOO LATE TO SAY GOODBYE (EMI 90380)	Richard Marx	49	2
46	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	53	7
47	C'MON & GET MY LOVE (Polydor FFRR 886)	D-Mob Introducing Cathy Dennis	65	5
48	I GO TO EXTREMES (Columbia 38-73091)	Billy Joel	59	2
49	ANGELIA (EMI B-50218)	Richard Marx	28	17
50	ELECTRIC BOOGIE (Mango 126/Island)	Marcia Griffiths	57	7
51	HERE AND NOW (Epic 34-73029)	Luther Vandross	70	2
52	I WILL SURVIVE (FROM "SHE DEVIL") (Mercury 876 369-4)	Sa-fire	67	6
53	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	23	19
54	HEART (Virgin 7-99153)	Neneh Cherry	62	7
55	SOMETIMES SHE CRIES (Columbia 38-73095)	Warrant	78	7
56	EVERYTHING YOU DO (YOU'RE SEXING ME) (Atlantic 7-88823)	Fiona (Duet with Kip Winger)	56	6
57	GOING HOME (Arista AS1-9913)	Kenny G	71	6
58	DON'T MAKE ME OVER (Next Plateau 325)	Sybil	43	16
59	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	41	18
60	WAIT FOR YOU (WTG 31-73034)	Bonham	66	2
61	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	37	19
62	STEAMY WINDOWS (Capitol 44473)	Tina Turner	46	9
63	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake	45	13
64	NO MYTH (RCA 9111)	Michael Penn	73	2
65	NEVER 2 MUCH OF U (4th & B'Way/Island 7495)	Dino	77	2
66	A GIRL LIKE YOU (Enigma 44480)	The Smithereens	75	6
67	POISON (Epic 34-68958)	Alice Cooper	52	21
68	BLACK VELVET (Atlantic 4-88742)	Allanah Miles	79	5
69	LOVE WILL LEAD YOU BACK (Arista AS1-9938)	Taylor Dayne	DEBUT	
70	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	60	17
71	THE DEEPER THE LOVE (Geffen 19951)	Whitesnake	87	2
72	SUMMER RAIN (MCA 53783)	Belinda Carlisle	76	2
73	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	Tears For Fears	55	22
74	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack	58	15
75	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)	Biz Markie	DEBUT	
76	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton)	61	14
77	SACRIFICE (MCA 53750)	Elton John	DEBUT	
78	WHOLE WIDE WORLD (RCA 9098)	A'me Lorain	DEBUT	
79	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton	64	12
80	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	63	18
81	DIRTY DEEDS (Epic 45473)	Joan Jett	DEBUT	
82	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	68	23
83	ANYTHING I WANT (Chrysalis 23444)	Kevin Paige	DEBUT	
84	LISTEN TO YOUR HEART (EMI 50223)	Roxette	69	23
85	TIMELESS LOVE (From "Shocker) (SBK 07316)	Saraya	82	5
86	all my life (Elektra ED5440)	Linda Rondstadt	DEBUT	
87	HOUSE OF FIRE (Epic 34-73085)	Alice Cooper	DEBUT	
88	LULLABY (Elektra)	The Cure	72	10
89	ALL NITE (Vintertainment/Elektra 7-69260)	Entouch Featuring Keith Sweat	DEBUT	
90	COVER GIRL (Columbia 38-69088)	New Kids On The Block	74	20
91	TO KNOW SOMEONE DEEPLY IS TO LOVE SOMEONE SOFTLY (Columbia CSK 73217)	Terrence Trent D'Arby	DEBUT	
92	REAL LOVE (Atlantic 7-88816)	Skyy	DEBUT	
93	HIDE YOURE HEART (Polygram 876 146-7)	Kiss	92	8
94	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block	80	19
95	SERIOUS KIND OF GIRL (EMI B-50229)	Christopher Max	84	8
96	THE ANGEL SONG (Capitol 44449)	Great White	81	19
97	MISS YOU MUCH (A&M 1445)	Janet Jackson	83	22
98	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	Fine Young Cannibals	89	14
99	FOOLISH HEART (Wing/Polygram 889 879-7)	Sharon Bryrant	91	6
100	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C.	94	18

Minnie Pearl: 50 Years of Love

BY KAY KNIGHT

EVERY FRIDAY AFTERNOON, on the Grand Ole Opry's matinee show, this country girl takes the stage with her familiar greeting to the audience—"Howdee! I'm just so proud to be here!" That greeting, from Grinder Switch's favorite daughter, is one that millions of fans have grown to love over the past four decades and one that Sarah Ophelia Cannon herself still looks forward to.

Minnie Pearl was born during the Depression. Sarah Ophelia Colley had a job at the time traveling from small town to small town in the South, putting on amateur musical comedies for church and civic groups. To help publicize the amateur show she was directing in each town, she would appear before the Lion's Club and other luncheon groups. In return, she would do a couple minutes of entertainment for them. She did an interpretation of a country girl, Minnie Pearl, who was sort of a composite of many she had met and seen.

"I think really, she [Minnie] was born when I was," Cannon says, thoughtfully. "She is a result, more or less, of being spoiled when I was a child. I was told to say little speeches, sing a little song and do little dances. I was the youngest of five girls, seven years younger than the last one, so I was kind of like a little grandchild with my family.

"I think that if you could get right down to the root of things, you would find out that Minnie *is*...really, we're both interchangeable," Cannon says. "*I* always wanted to show off, and through Minnie, I finally found a vehicle to do that, and I found it late in life."

Sarah Ophelia Colley was 28 years old when she made her first appearance on the Grand Ole Opry, and was 24 when she created the character of Minnie. "I had just about decided that I had created Minnie Pearl but I couldn't find any place to put her and I thought the Lord had intended for me to never do anything with her, just keep her to myself. But apparently he didn't feel that way, so he gave me the opportunity to perform through her."

Minnie Pearl's first professional performance was not on a stage, but at a banker's convention in her hometown of Centerville, Tennessee.

"A banker friend of mine came to me and said, 'Do that thing that you did at the Lion's Club benefit show...that funny routine where you talk about all these characters,'" Cannon remembers. "Well, I got up to perform that night...just killing time until the main speaker got there...and I've been killing time ever since!"

Two days after her performance at the banker's convention, Cannon received a call from a man who told her he was with the Grand Ole Opry. That man was Ford Rush, then program director for the Opry, and he wanted Cannon to come to Nashville to audition for the radio show.

Minnie Pearl's debut performance on the Opry that weekend resulted in 350 fan letters (and she answered every one) and started a legendary association. Today, Minnie Pearl receives 400 letters per week and she still makes sure that each one is answered. She says, however, that that first fan response came as a complete surprise to her, especially after her initial audition with Opry executives.

"I didn't get *one* laugh from those fellows whom I auditioned for that day and Minnie Pearl at this time..." Cannon hesitates. "*You know, I don't think*

Sarah Cannon

Minnie Pearl

I've ever told anyone this...but anyway, Minnie at that time was still a very insecure person and so uncertain. Yet, I think that made her more attractive. She was so gentle in those early days, she didn't screech and holler and yell and carry on. She just came out on stage and very quietly said 'Howdy, I'm so proud to be here.'"

Cannon says she was so nervous and so afraid waiting to go on stage that first night and she remembers Judge George D. Hay saying to her "I know you're scared, but you just love your audience and they'll love you right back." "And you know, it's a funny thing," Cannon says, "I was coming out of one of the awards shows this past year and Clint Black was there and he stopped me and he said, 'Miss Minnie...' and he was *so* cute. I'm old, but I'm not *dead*," she says, laughing heartily. "Anyway, he said to me, 'I'm Clint Black and you've always been a favorite of mine. When I was young, I remember you telling that story about what Judge Hay said to you that first night you were here.' I asked him if he sang and he smiled and said that he tried. I told him, 'You just remember that every time you go out on that stage to sing to your audience and you'll be okay.' And he sure has been okay!"

After that first audition, Sarah Ophelia Colley was told to come back the next week in costume—and the rest is history. This November, Minnie Pearl will celebrate her 50th anniversary with the Grand Ole Opry.

Although she claims to have cut down on her rigorous schedule (27 years of one-night stands from 1940 to 1967), there are still "too many fun things to do" to leave Sarah Cannon—or Miss Minnie—idle. A museum/showcase at Nashville's Opryland themepark keeps her in personal touch with her fans. Her husband and business manager, Henry Cannon, to whom she's been married for more than 40 years, runs the museum. Both of them are deeply involved in charitable and community affairs. She also makes numerous appearances on network television shows and is a weekly guest on the Nashville Network's *Nashville Now* program.

What has kept Miss Minnie so popular and in demand through the years? She has changed with the times in some ways, yet has also managed to remain that innocent, country girl in other ways.

"The audience today wants Miss Minnie to be selfish," Cannon claims. "Back then, they appreciated the fact that she was a little shy and unsure of herself. But through it all, she has never been pretty, has never been a challenge to the women, and men think, 'Oh, good grief, that old girl is crazy...' So I wasn't a challenge, I wasn't a threat. Today when I take the stage, it *is* a different Miss Minnie that people see. She's sure of herself...and as a matter of fact...I love the audience and I don't care whether they laugh or not. Fortunately, they still do, but most important, they're my friends. They don't ask much of me now, only that I love them. And I do, very much. And they ask that I tell those same old jokes...and I do."

From that very first Grand Ole Opry appearance when Roy Acuff introduced Miss Minnie Pearl as a little country girl who wanted to come up on stage and talk, she has been talking to millions of fans who very obviously care as much and love Minnie Pearl as much as Minnie Pearl loves her audience. She is truly the Queen of the Grand Ole Opry. ❍

COUNTRY TIDBIT: ***THE COUNTRY-ROCK BAND*** **the Shooters recently played at a benefit concert for victims of a tornado that struck Huntsville, Alabama. The group helped raise more than $3,000 for the city's United Way relief effort. Shooters members say that the tornado hit close to home when they heard that their former sound-man, Jeff Everett, was in the tornado. Everett, a Huntsville native, was not injured, although he was in his truck when it was blown into a utility pole. Everett organized the Torn-aid concert, which featured the Shooters, Foghat, the Decoys and Revolver, to help those not as lucky as he was.**

The November 15 tornado killed 20 people and injured another 500, causing damage estimated at approximately $3 million.

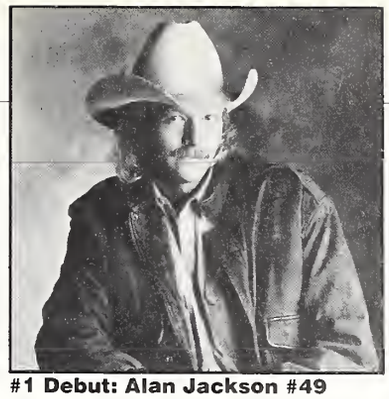
FORMER PRESIDENTAL Press Secretary James Brady was the recipient of the first-ever "I Love Life" award during a joint presentation by the Tennessee Governor's Committee for Employment of People with Disabilities, and WSM Radio in Nashville. Here, Brady accepts the award from WSM Radio's news director Jerry Dahmen, creator of the *I Love Life* radio program and author of the nationally published book *I Love Life in Spite of It All*, and Tricia Farmer, executive director of the Governor's Committee for Employment of People with Disabilities.

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement.

January 27, 1990

#1 Single: Clint Black



#1 Debut: Alan Jackson #49

To Watch: Exile #36

			Total Weeks ▼	Last Week ▼
1	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	7	11
2	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	3	14
3	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810	Tanya Tucker	8	13
4	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	4	16
5	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	5	13
6	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	11	12
7	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	10	14
8	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	1	16
9	IN MY EYES (MCA 53727)	Lionel Cartwright	12	12
10	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	18	7
11	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	14	11
12	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	15	9
13	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	2	14
14	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	19	8
15	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	16	9
16	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	6	19
17	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	22	6
18	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	21	9
19	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	9	17
20	ON SECOND THOUGHT (Universal ULV-66025)	Eddie Rabbit	24	7
21	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	13	14
22	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	26	7
23	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	27	9
24	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	30	5
25	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	17	16
26	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	33	6
27	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	29	8
28	LITTLE GIRL (MCA MCA-53763)	Reba McEntire	35	2
29	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	20	17
30	CHAINS (MCA MCA-53764)	Patty Loveless	37	2
31	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	23	19
32	TELL ME WHY (CRB-10568)	Jann Browne	32	9
33	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	43	2
34	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	25	15
35	SEEIN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	41	2
36	KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)	Exile	53	5
37	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	39	9
38	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	28	16
39	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	31	18
40	HE'S ALIVE (Columbia 3873200)	Dolly Parton	44	6
41	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	34	10
42	WHO'S GONNA KNOW (MCA MCA-53759)	Conway Twitty	47	5
43	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	36	19
44	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	48	8
45	I REFALL IN LOVE (SOA SOA-011)	Lariat	46	9
46	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	40	20
47	GHOST TOWN (Columbia 3873096)	Zaca Creek	59	5
48	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-El Sonnier	38	12
49	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	DEBUT	
50	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	60	5
51	ROSE CAFE (New Act NA-004)	Robin Right	52	8
52	THIS HEART (Columbia 3873213)	Sweethearts Of The Rodeo	DEBUT	
53	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)	Touch Of Country	55	9
54	NOT TONIGHT I'VE GOT A HEARTACHE (Lamon LR-10212-7)	Gary Ray	56	7
55	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	63	2
56	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	62	6
57	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba McEntire	DEBUT	
58	SHE'S A LITTLE PAST FORTY (Curb CRB-10558)	Ronnie McDowell	58	7
59	GO DOWN SWINGIN' (Universal UVL-66033)	Wild Rose	65	2
60	SEND IT TO HEAVEN (Badger BG-198AA)	Ernie Cash	67	6
61	WITHOUT YOU (Oak 1074)	Carlette	DEBUT	
62	ROUTE 66 (Warner Bros. 7-22666-A)	Michael Martin Murphy	69	2
63	MAYBE (Reprise 5-3904)	Kenny Rogers Duet w/Holly Dunn	DEBUT	
64	YELLOW ROSES (Columbia 3869040)	Dolly Parton	42	21
65	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marion	72	6
66	COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)	Sweeter Than Honey	73	2
67	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	45	14
68	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	76	2
69	THAT PREACHER MAN (Badger BG-197AA)	Burt Reed and Daddy	77	5
70	HONEY DO WEEKEND (Blue Ridge 001)	Randy Rhodes	70	6
71	HURT ME ONE MORE TIME (Master Sound 72252-2)	Paula N. Pyle	78	5
72	HAVE IT YOUR WAY (Ridgewood R-3009-A)	Brittany	80	2
73	BABY'S GONE AGAIN (NSD NSD-264)	John Penney	74	6
74	LET SLEEPING HEARTS LIE (Ridgewood R-3008-A)	Carol Persell	82	2
75	DOWN FOR THE LAST TIME (Carter Country 1206)	Keystone	DEBUT	
76	LATELY ROSE (Universal UVL-66031)	Trader Price	84	2
77	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	49	10
78	LONG WAY BACK HOME (Brykas BRY-1001)	Sonny Martin	DEBUT	
79	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	50	11
80	I CAN'T GET OVER YOU (Horton HR-520-A)	Jack Nelson	DEBUT	
81	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	51	10
82	WHY SHOULD I (Columbia 3873216)	O'Kanes	DEBUT	
83	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	54	9
84	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky HeadHunters	57	15
85	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	61	13
86	HE'S GOTTA HAVE ME (Atlantic 7-88791)	Girls Next Door	64	5
87	SHE'S GOT A MAN ON HER MIND (Airborne PB-75746)	Curtis Wright	66	8
88	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	68	17
89	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	71	11
90	GOOD AS GONE (Universal UVL-66032)	Joe Barnhill	75	5
91	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	79	22
92	WELCOME TO MY ARMS (Gallery II G-2038-A)	Mark Brainard	81	6
93	SHOULDA, COULDA, WOULDA LOVED YOU (Epic 34-73063)	Les Taylor	83	7
94	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	85	22
95	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	86	20
96	LATELY I'VE HAD YOU ON MY MIND (Thunder Ridge TR-1089)	Lori Lee	87	5
97	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	88	10
98	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	89	24
99	LOOK WHO'S HOLDING YOU NOW (Player PI141-A)	Ace Hacker	90	5
100	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	91	14

COUNTRY MUSIC

COUNTRY ALBUMS

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	KILLIN' TIME (RCA 8781-7)	Clint Black	7	36
2	BEYOND THE BLUE NEON (MCA 42266)	George Strait	3	47
3	REBA LIVE (MCA C2-8034)	Reba McEntire	1	16
4	SOUTHERN STAR (RCA 8587-1)	Alabama	5	47
5	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	2	21
6	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	11	14
7	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	10	9
8	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	4	31
9	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	6	24
10	ALONE (Columbia FC65104)	Vern Gosdin	8	23
11	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	13	21
12	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	14	45
13	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	21	65
14	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	24	7
15	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	15	68
16	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	22	37
17	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	17	36
18	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	12	9
19	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	20	34
20	I GOT DREAMS (MCA MCA-42272)	Steve Wariner	35	2
21	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Head Hunters	25	9
22	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	29	15
23	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	16	25
24	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	27	7
25	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	26	25
26	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	38	2
27	FIRST MOVE (Mercury/PolyGram 838352)	Daniele Alexander	31	6
28	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	36	2
29	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	18	9
30	TURN THE TIDE (RCA-8454-2-R)	Baillie & The Boys	39	2
31	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	19	47
32	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	23	39
33	LIONEL CARTWRIGHT (MCA MCA-42272)	Lionel Cartwright	40	2
34	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	9	14
35	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	34	90
36	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis 36 Watson		77
37	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	30	82
38	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	32	70
39	LIVE AND SOLD OUT (Mercury/PolyGram 838231)	Statler Brothers	DEBUT	
40	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	28	32

■ Country Hot Cuts

1.<1/M>RANDY TRAVIS: "Mining for Coal" *No Holdin' Back GM(Warner Bros.)*

2 <1/M>KEITH WHITLEY: "Tennessee Courage" *I Wonder Do You Think of Me GM(RCA)*

3.<1/M>VERN GOSDIN: "You're Not by Yourself" *Alone GM(Columbia)*

4.<1/M>CHARLIE DANIELS BAND: "Saturday Night Down South" *Simple Man GM(Epic)*

5.<1/M>MARTY STUART: "When the Sun Goes Down" *Hillbilly Rock GM(MCA)*

■ Top 5 Singles—10 Years Ago

1.<1/M>KENNY ROGERS: "Coward of the County" (United Artists)

2.<1/M>WILLIE NELSON: "Help Me Make It Through the Night" (Columbia)

3.<1/M>EDDIE RABBITT: "Pour Me Another Tequila" (Elektra)

4.<1/M>THE OAK RIDGE BOYS: "Leaving Louisiana in the Broad Daylight" (MCA)

5.<1/M>MOE BANDY & JOE STAMPLEY: "Holding the Bag" (Columbia)

■ Album Releases

❑ **RICKY VAN SHELTON:** ***Ricky Van Shelton III*** **(Columbia 45250)**

Ricky Van Shelton III brings us what Ricky Van Shelton does best—soul-wrenching ballads that could tug at even the coldest-blooded of hearts. He sings of true love in "You Would Do the Same For Me" and "Life's Little Ups and Downs," of lost love in "Not That I Care" and his own "I Still Love You," and of the possibilities of love in "Love Is Burnin'" and Roy Orbison's "Oh Pretty Woman." There are only two covers on this project (Orbison's and "Statue of a Fool," which Jack Greene took to #1 in 1967), and with expert production by Steve Buckingham, and Shelton's sensous, heart-felt vocals, we hope to hear more of the *new* from this multi-talented artist.

■ Single Releases

■ Out of the Box

❑ **VINCE GILL "Oklahoma Swing" (MCA MCA-53780)**

There's fire in this tune! MCA recording artist Vince Gill really gives us some country juice with this song about dancing, Oklahoma style. Produced by Tony Brown, "Oklahoma Swing" is perhaps one of the hottest country up-beats I've heard in a while. Complete with energizing music and a gutsy contribution from label-mate Reba McEntire, this fine piece of material is long overdue. Although McEntire comes off as a little too dominant, Gill manages to flaunt his irresistibly smooth vocals with just the right touch of country class.

■ Country Feature Picks

❑ **THE KENTUCKY HEADHUNTERS: "Dumas Walker" (Mercury 876536-7)**

As far as I'm concerned, these good ol' boys can call country music home. With their follow-up to "Walk Softly on This Heart of Mine," the Kentucky Headhunters are back and at their best. "Dumas Walker," produced and arranged by the Heads themselves, opens our ears to electrifying country nestled in sweet southern comfort. This explosion of a tune, delivered with an almost daring harmony, should also find sweet comfort at the top of the chart.

❑ **LEE ROY PARNELL: "Crocodile Tears" (Arista AS1-9912)**

Riding in on the wave of uniqueness is "Crocodile Tears." Arista recording artist Lee Roy Parnell should definitely accept the credit for this. His from-the-soul gravely vocals add just the right punch to this rock-and-rollish country tune, produced by Barry Beckett and Tim Dubois.

❑ **JEFF STEVENS & THE BULLETS: "Boomtown" (Atlantic 7-88790)**

A small town on the rise just might not turn out for the best. This thought passes through the mind as Jeff Stevens & the Bullets give us their version of a "Boomtown." Produced by Nelson Larkin, "Boomtown" throws out some great lyrics and a dashing performance. Holding onto a laid-back vocal display, Stevens & the Bullets pull this one off well.

❑ **ALAN JACKSON: "Here in the Real World" (Arista AS1-9922)**

Ya know, there's just something about this song that's almost magical... Arista recording artist Alan Jackson definitely has that familiar voice of tradition, yet it's overwhelmingly real—not exaggerated in the least. "Here in the Real World," produced by Keith Stegall and Scott Hendricks, gives us incredible lyrics with just the right hooks. This cut offers a strong sense of comfort and a vocal range that's totally soothing.

ASCAP MOVES!! ASCAP recently moved down the street to 66 Music Square West where they will be located for the next 18 months. The old ASCAP building was the beginning of ASCAP Nashville on October 14, 1969. ASCAP plans to rebuild where the old ASCAP building lies. Pictured (l to r): ASCAP's whole staff—Jerri Carter, John Briggs, Merlin Littlefield, Dona Sprangler, Judy Gregory (seated left), Pat Rolfe (seated right), Charline Wilhite, Tom Long, Southern director Connie Bradley, Shirley Washington, Karen Shelton, Mary Self, Lois Fleming, Eve Vaupel and Shelby Kennedy. (photo: Alan Mayor)

CHARLIE DANIELS FIDDLES AROUND WITH JOAN RIVERS: Epic recording artist Charlie Daniels has been making the rounds on the talk-show circuit, talking about his controversial current single, "Simple Man." Daniels has appeared, or is scheduled to appear, on *Entertainment Tonight*, *CBS Nightwatch*, *People are Talking*, *In Sports*, *The Joan Rivers Show* (pictured), *Sonja Live*, *The Arsenio Hall Show* and *Nashville Now*.

TIME OUT FOR "TIME'S UP"...Warner Brothers artists Southern Pacific take a break with current duet partner and labelmate, Carlene Carter. Their duet "Time's Up" is the first single off their just-released LP *County Line*. Carlene Carter's debut Warner single will be shipped February 27. Pictured (l to r): Keith Knudsen, John McFee, Kurt Howell, Carlene Carter and Stu Cook.

NEW CURB RECORDS artist and BMI songwriter Jann Browne recently performed at Nashville's Station Inn, showcasing songs from her new album *Tell Me Why*, which has just been released. Shown here after the showcase are (l to r): BMI's Jody Williams; Steve Fishell, Browne's producer; Tracy Gershon, Browne's manager; BMI's Harry Warner (behind); Browne; Dick Whitehouse of Curb Records; and Kurt Denny of BMI. (photo: Alan Mayor)

J.D. Hart: Part of the Evolution

IF YOU'RE LOOKING FOR ANOTHER ONE-MAN, COWBOY-HAT FASHION SHOW, you'll be out of luck. If it's the cry of *twang* you're expecting, you've got the wrong man. New Capitol recording artist J.D. Hart is far from being considered traditional country, but with rich traditional roots in his pockets, a sing-it-from-the-soul voice and a focus on feel-good music, he's, without a doubt, country at its best, and country we need to hear.

At age six, back in Albemarle, North Carolina, Hart's grandfather taught him to play the guitar. When he was seven, he entered his first talent show and by the age of ten, he'd already cut his first record—Hank Williams' classic "Kaw Liga" with Johnny Cash's "Folsom Prison Blues" on the flip-side. Although the traditional roots have remained a part of his music throughout the years, the sound that Hart delivers today incorporates a sure-fire sound of the '90s.

"I'm not a twang singer," admits Hart, "but I am a country singer. So that's my direction. I think there's not enough good up-tempo country out on radio right now. My grandfather was a twang singer. When I would sing, he would say 'Son, put a little more twang to it,' and I just couldn't do it. I've always tried to remain true to the way that I've always sung and that's the results you have. I know that the twang singers and the hat acts are having great success right now, and I have a lot of admiration and appreciation for that, but all I can be is what I am."

When Hart first hit Nashville five years ago, he hit with a lot of determination and a keen awarness of just how tough it is to launch a spot in the music industry. Although it took quite a bit of time and patience, his undying determination became the victor. Hart started getting results when MCA's Jimmy Bowen heard Hart and signed him as an artist. When Bowen formed Universal, he invited Hart to join him.

Hart's major introduction to the airwaves came last November when he released his first single, "Come Back Brenda." The tune marks a definite reflection of his soul-bound and up-tempo music, which will perhaps become a Hart trademark for years to follow. After recently signing with Capitol Records, Hart is currently preparing material for his debut album.

"The new album is still in the works," says Hart. "As a matter of fact, I've just turned in some brand new material that I've been working on. The direction is basically up-tempo, a very acoustic sound. I just call it simply country without the twang.

"I've always written, but I really didn't know how important it was to write until I came to Nashville," he admits. "There's a lot of great songwriters in this town. I found that out immediately. As I'd go around to the publishing companies and listen to songs, and I've heard many great songs that I've passed on that became hits later. They just didn't feel right for *me*, though. I wanted to look inside of me and try to figure out who that criminal is in there and write about that—something that when I sing it or I record it, that I can really believe it, because it came right from what's inside of me. That's why my songwriting is so important. I've sung other people's songs and they just never really came off as being [as] believable as when I'd do my own songs. That doesn't mean I'm opposed to doing anybody else's. Anybody would be a fool to turn down a great song, no matter where it comes from, but I *am* partial to writing my own."

J.D. Hart (photo: Empire Studios)

Hart admits that most of the songs he wrote when he first moved to Nashville weren't really that good. However, with time and experience lending a hand over the past few years, he now realizes there's much more *reality* to actually write about.

"I think I've done a lot of living in the last five years," Hart proclaims. "I remember having a comfortable job in Florida. I was an aluminum salesman. I got up at seven, went to work, came home at five, watched TV and enjoyed my marital life at the time. I was married at seventeen, therefore there just weren't a lot of deep emotional things in my life at that time until I made the move here. I don't like to dwell on the negative things, but the financial struggles and the divorce does open your pores and lets a lot of new growth come into your life. You begin to look at things in a very different way. Looking on the positive side of that, it makes for some great songwriting. So I came to Nashville for *growth* too, not just to become a recording artist."

The new year already holds much in store for Hart, including the release of his first album, a concert tour scheduled in Japan, a third appearance on *Nashville Now* and something that he refers to as a dream come true... "Yeah, I'll be filming *Hee Haw* in June," Hart says with a broad grin. "I'm real excited about that, because it seems like I've watched that show ever since I was born. It was always a fantasy of mine as a kid, to be on that show one day."

Something else Hart hee-haws about these days is his upcoming marriage to Gi Gi Garner, daughter of actor, James Garner. "She's just so supportive of me and my music. She's a country fan and she gets that from her dad," says Hart. "She also moved to Nashville about six years ago, so we both write and try to help each other and be a support system. God knows you need that kind of support in this business."

Without a doubt, he has already left his mark on country music, but it should be just a matter of time before we mark Hart as one of the top country artists of the '90s.

"Country music is expanding and evolving, and I think that should be one of the goals—let's make country music the greatest music worldwide," Hart asserts. "I really think that can be done if artists continue to reach out and try new avenues."

Kimmy Wix

COUNTRY MUSIC

COUNTRY INDIE SINGLES

1	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	2	8
2	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	6	6
3	SEND IT TO HEAVEN (Badger BG-198-AA)	Ernie Cash	7	6
4	WITHOUT YOU (Oak 1074)	Carlette	DEBUT	
5	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marion	9	6
6	COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)	Sweeter Than Honey	10	2
7	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	12	2
8	THAT PREACHER MAN (Badger BG-197AA)	Burt Reed and Daddy	13	5
9	HURT ME ONE MORE TIME (Master Sound 72252-1)	Paula N. Pyle	14	5
10	HAVE IT YOUR WAY (Ridgewood R-3009-A)	Brittany	15	2
11	LET SLEEPING HEARTS LIE (Ridgewood R-3008-A)	Carol Persell	16	2
12	DOWN FOR THE LAST TIME (Carter Country 1206-A)	Keystone	DEBUT	
13	LONG WAY BACK HOME (Brykas BRY-1001)	Sonny Martin	DEBUT	
14	I CAN'T GET OVER YOU (Horton HR-520A)	Jack Nelson	DEBUT	
15	I REFALL IN LOVE (SOA SOA-011)	Lariat	1	9
16	ROSE CAFE (New Act NA-004)	Robin Right	3	8
17	WHEN I LOOK INTO YOUR EYE (Overton Lee OLR-45-134A)	Touch of Country	4	9
18	NOT TONIGHT I'VE GOT A HEARTACHE (Lamon LR-10212-7)	Gary Ray	5	7
19	HONEY DO WEEKEND (Blue Ridge LL-25984)	Randy Rhodes	8	6

■ Country Indies

■ Indie Spotlight

❑ **JACK DIAMOND: "Stoned to the Bone (With the Blues)" (Roto Noto RN1089)**

The blues just couldn't be any worse—to hear Diamond sing it, that is. "Stoned to the Bone (With the Blues)," produced by Diamond and Randall Cousins, offers a fun cowboy swing that's sure to garner some great airplay. Along with snappy music and great production, Diamond gives us a rich traditional voice with a most appropriate western flair.

■ Indie Feature Pick

❑ **MICHAEL TERRY: "Heart of Luv" (Roto Noto RN1090)**

Produced by Paul Hotchkiss, "Heart of Luv" turns out to be a nice mid-tempo tune with a sweet message behind it. Terry's soft-spoken vocals carry the song really well. "Heart of Luv" offers a charming music ensemble, along with an overall sense of mellowness.

■ Up & Coming

❑ **STACY: "Tossin' and Turnin'" (Ridgewood R-3010-A)**

❑ **HOLLY LIPTON: "Before the Bed Gets Cold" (Evergreen EV-1111-A)**

❑ **JIMMY WILLIAMS: "Holdin' a Good Hand" (Gallery II G-2040-A)**

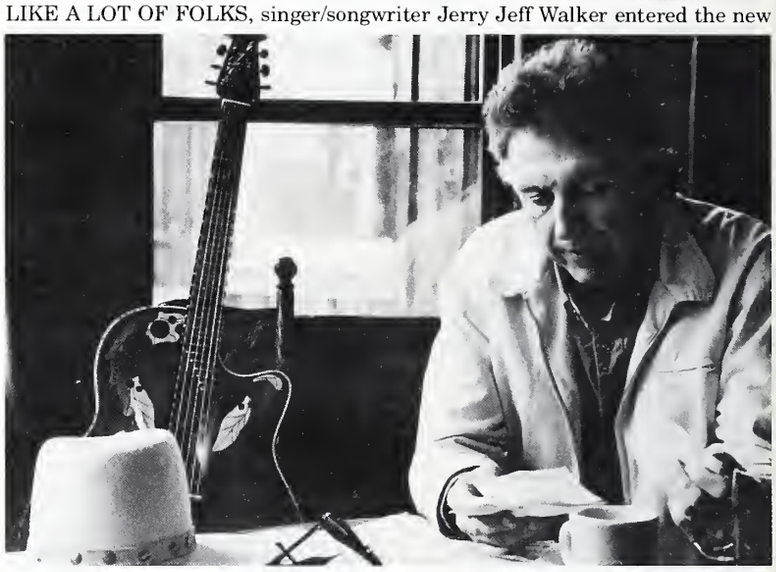
ADVICE FROM THE MASTERS: Guest artists the Bellamy Brothers give some tips to Leslie Ellis and Michael Faltin of New York City, and Lewis and Jody Harris of Wheelersburg, Ohio, the winners of the 13th Annual Kentucky Fried Chicken Amateur Songwriting Contest. Ellis and Faltin's song, "Learning to Love the Road," and Harris' song, "Lord Get Me Over the Fall," were chosen as best of more than 45,000 entries in this year's contest. The Bellamy Brothers recorded the songs for distribution to America's radio stations.

Indie Insight

FOLLOWING HIS INDUCTION INTO the Country Music Hall of Fame in October of last year, Hank Thompson has been on a career "dash" that has literally carried him around the globe.

During the last three months of 1989, Thompson's Goodwill Ambassadorship of Western Swing took him on a series of concerts in Japan, Brazil and throughout the United Kingdom. He slowed down long enough to enjoy the holidays with his wife, Anne, in Texas, and now it's full steam ahead into the new decade.

LIKE A LOT OF FOLKS, singer/songwriter Jerry Jeff Walker entered the new



Jerry Jeff Walker

decade flat on his back. But at least Walker had a valid excuse—he was recovering from lower-back surgery, which was performed on December 29. Good-heartedly, Walker blames his current miseries on the toll inflicted by carrying more than his fair share of managers and agents around on his back.

Walker plans to use his down-time to read, write some songs for his next recording project, watch ESPN basketball and work on his autobiography with his good friend, Earl Casey. He'll also be fine-tuning the details of his 48th birthday party, which will be celebrated March 17-18 in Austin, Johnson City, and Luckenbach, Texas.

This marks the fifth year that Walker has used the occasion of his birthday to throw a party for fans and friends alike.

GUY SHANNON HAS A NEW record that has just shipped to radio stations all over America. It has been released on Hot News Records, and is called "Take Another Chance on Me." Shannon has had a number of great songs that you might remember, such as "Naughty Girl," which was a Top 30 song for him, and "Soul Deep," a Top 20 song. Shannon is now managed by Al Embry, who is also currently booking the legendary Mickey Gilley and has worked with "The Killer" Jerry Lee Lewis and Fats Domino.

A GATHERING OF GREATS: Hank Thompson's induction into the Country Music Hall of Fame called for a celebration of Texas-size proportions. A turnout of some of the Lone Star state's biggest names were on hand for a special reception honoring Thompson in Roanoke, Texas. On hand to congratulate the legendary "Honkytonk King of Western Swing" are (l to r): Former Dallas Cowboy football great, Walt Garrison; Texas radio legend, Bill Mack; Thompson and Jim "Shootin" Newton, who broadcasts with Mack over WBAP Radio.

GOSPEL MUSIC

Nicholas:

Success and Commitment Go Hand in Hand

BY KIMMY WIX

THEY'RE OFTEN REFERRED TO AS THE SWEETHEARTS OF GOSPEL. Actually, Phillip and Brenda Nicholas are much more than mere sweethearts. As a husband/wife duo, the two create a highly distinguished Christian ministry. Although their personal ministry continues to blossom on stage, their music is also on an accelerating rise as well. Perhaps their latest project, *More Than Music*, is indeed much more than just a title.

Both Phil and Brenda grew up having a heavy musical influence. Phil first plunged into gospel music when he formed the Nicholas Choral Ensemble while in the eleventh grade. Prior to this, he was impressed by the likes of Marvin Gaye and the Hawkins Family. Although the two influences were from both the secular and gospel markets, it caused the realization of just how much could be said with a song.

Brenda's influences came from the likes of Dionne Warwick, Aretha Franklin and various *pop* singers. It wasn't until singing with Phil, at the National Convention of Gospel Choirs and Choruses in St. Louis in 1973, that she entered into a personal relationship with God and found the desire to sing gospel music.

In 1978, the two were married. This not only marked a time to begin their personal growth, but to also begin a rapid growth in the music ministry. Sparking their first gospel hit together was their Christian version of the classic Roberta Flack/Donny Hathaway tune, "The Closer I Get to You." It was only a matter of time before Phil and Brenda headed for L.A., wondering what would be next.

It was only a couple of years before the two were married that Phil had joined a group called Spiritt, which had been formed for an evangelism crusade. Not long after their return to L.A., Spiritt broke up without finishing an album they had recently started. Along with two members of the original Nicholas Choral Ensemble, Phil and Brenda simply took over Spiritt's bookings and repertoire and began performing as Nicholas.

Since then, Nicholas has recorded six commanding projects, including *Tell The World*, *Words Can't Express*, *Dedicated* and their most recent, *More Than Music*. Phil has garnered numerous awards and nominations, including a 1986 Grammy nomination and both the Dove and Stellar Award nominations. He has also taken home the Golden Eagle Award from the Southern California Motion Picture Council for Best Overall Gospel Album of the Year and the Golden Note Award in Canada for Best Foreign Gospel Recording.

Just recently, their label, Hollywood-based Command Records, has signed a multi-year manufacturing and distribution agreement with Word/A&M. This conjunction has definitely opened the doors quite a bit wider for the "Gospel Sweethearts."

"The changes have really enhanced our ministry," says Phil. "We're in front of more people. It's enabled us to soften up, as far as being able to relate to people and minister to people. It's given us all the various things to really present the Gospel through music effectively. Right now, we're seeing a good harvest and we extend that invitation."

The title of the new Nicholas album

Phil and Brenda Nicholas

does, in fact, represent much more than just a title. *More Than Music* simply defins Phil and Brenda and their ministerial efforts.

"With us, we're very ministry-oriented," admits Phil. "We always have an altar call and the people actually do come down, so we're able to really see the response. With our music, we try to make it relevant for today. The issues and topic that we sing about deal with teenage suicide, relationships, marriages and divorces. We really lean into those areas very heavily, so the response all the way around from letters, cards and the response from the audiences have been blessings to us. That's the most exciting part of the whole thing."

Being a husband/wife duo has definitely played a significant part of their ministry. Some refer to it almost as a niche, but according to Phil and Brenda, it's just something else the Lord has blessed them with to use with their love for music.

"What actually happens is you have girls who are looking at the situation where there's a woman who has a husband and he's a Christian. Then you have the men who look at Phillip like, 'Hey, I can still be a man and love the Lord too,'" explains Brenda. "You have people looking at you that way and then you also have people really looking at it like, 'You can really love each other and that marriage can work.' That's one thing that we really want to get across to young people—that you go into marriage with committment. So far, that's really working for us. We always have people who run up to us after a show and say 'We just love your marriage ministry.' Then when an audience sees young people, such as ourselves, being really on fire for the Lord and seeing that we love Him dearly, they begin to realize that they can relate and look to God for answers."

A while back, listeners just couldn't seem to place Nicholas in its appropriate category. Although they currently appeal to the black, white, male, female, young, old, traditional, contemporary Christian and non-Christian, earlier white gospel radio programmers considered their style to be "too black" and black gospel programmers considered their style to be "too white."

"Actually, we've compromised a little bit in the sense of what we've done has become more authentic on both sides," Phil ponders. "In other words, on this new album we have some authentic black music with a major choir. Then at the same time, on the other side, we've got a couple of great contemporary songs. Of course we've stayed in the middle too with our love ballads. This album is kind of an experiment, because we've stretched it and polarized it a little more. So we're biting our nails and at the same time, we're really excited. What I tried to do on this album is really take the best of everything we've done. So we looked at all of the various things that we've done and said 'I want to grab the best of everything, put it all on this album and then also step out a little bit further and do a few more things.' It's all a good blend of traditional and contemporary and I think this project is a cut above anything else we've done."

Phil and Brenda Nicholas are also Mama and Daddy to ten-year-old Jennifer. Being parents has also contributed to their success in music. Perhaps parenthood simpiy adds another niche to their niche of actually relating to their audiences so well. Whether this dynamic couple is at home as a family or on stage as Nicholas, they say the blessings of their success have arrived from simply being committed to the Lord.

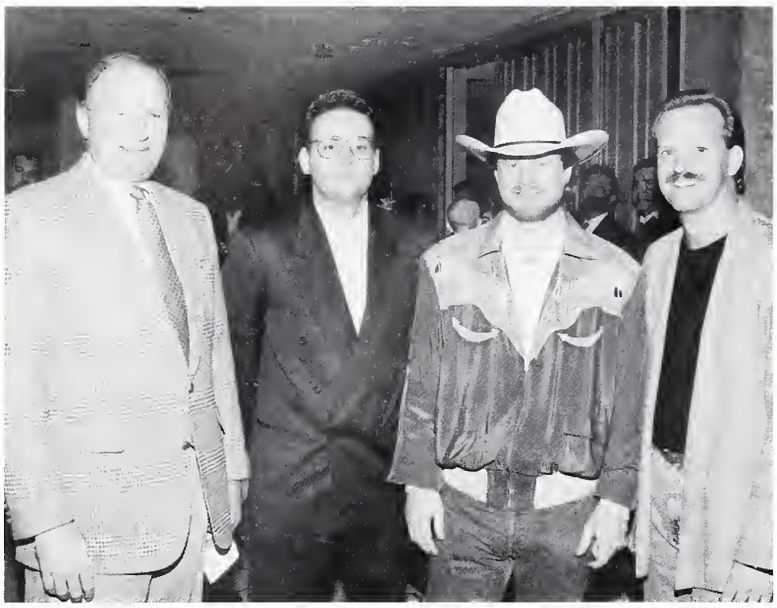
"No matter how many people are in the audience, we've just always sung like there were a billion of them out there," says Brenda. "We've just always thought that *somebody* out there needs to hear this, and the Lord has always blessed us because of that commitment." ○

WORD SONG CHARTS #1—Sonja Goff of Southern Communication Promotion is presented with a special plaque in honor of her promotion of the Wendy Bagwell and the Sunliters number-one hit on the *Cash Box* chart, "Walk Around Me, Jesus." Shown are (from left) Word director of marketing Dean Arvidson, Word director of radio promotions Mark Campbell, Sonja Goff and Word director of A&R John Mays.

SHAWN MCSPADDEN (second from right) of McSpadden Music Group, Inc. presents writer Dawn Thomas (second from left) and artist Larnelle Harris (left) with awards for #1 CCM-Inspirational and *Cash Box* song, entitled "In It After All." Also pictured (far right) is Vince Wilcox from Benson.

TWO-TIME DOVE AWARD WINNER Bruce Carroll has finished work on his upcoming album for Word, titled *The Great Exchange*. Teaming again with award-winning producer Bubba Smith (Shirley Caesar, Kenny Marks), Carroll also enlisted the support of country/pop stars New Grass Revival. The Capitol Records recording group handled the music tracks as well as background vocal work on the song "Wake the Dead." *The Great Exchange* is scheduled as Word's Album of the Month in February. Pictured in the studio (l-r): New Grass Revival's John Cowan, Carroll, Sam Bush of New Grass Revival and Bubba Smith.

GOSPEL MUSIC



WORD RECORDS HAS ANNOUNCED a distribution agreement with RCA Records involving the development of RCA recording artist Paul Overstreet and his current project *Sowin' Love*. Word vice president Neal Joseph made this announcement at a recent reception held in BMI's Nashville office. Overstreet continues to be a highly successful songwriter/artist, having been honored as BMI's Country Songwriter of the Year three years in a row, in addition to receiving many other awards. Shown together at the BMI reception are (l-r): BMI vice president Roger Sovine, RCA's Randy Goodman, Overstreet and Joseph. (photo: Alan A. Mayor)

A SMILING TIM GREENE of the Singing Greenes holds his special plaque for the group's very first #1 record, entitled "When I Knelt, the Blood Fell." The award was presented to Greene by American Christian Artists Records.

■ Album Review

❑ **THE SPEERS:** ***He's Still in the Fire*** **(Homeland HC8911)**

Their name itself is a legend, but the Speers' music and ministry seems to live on forever. Currently, with two generations carrying on the legend, the Speers continue to give us a taste of traditional Southern gospel music, with no ruffles added. Their most recent project, *He's Still in the Fire*, definitely offers some fire-based tunes, such as the title cut, which is also the current single release. However, it's those tunes that strike a slower beat that grab my attention. Cuts like "Standing in the Presence of the King" and "Things Too Broken to Mend" seem to crawl right up into the heart and begin to work. *He's Still in the Fire* presents us with variety in both lyrics and vocal delivery, not to mention some sizzling piano licks. It would be appropriate, however, for the Speers to build some tighter harmony on a couple of cuts, as well as to incorporate a tad more spunk into some of the mid-tempos.

NASHVILLE—Independent radio promoter Tana Lonon announces a long-term promotion agreement with recording artists the Pfeifers. The current single, "Blood Bought Church," is climbing the national charts and is recorded on their Royalty album, titled *Blood Bought Church*. Pictured (l-r): Mary Jane Carter, Teresa Hurt, Tana Lonon, John Pfeifer, Todd Kritvwizer, Candy Pfeifer and Rob Collins.

Gospel Hot Off the Press

THE BENSON COMPANY AND MARANATHA! MUSIC announced that a long-term artist agreement has been reached between the two companies whereby Benson will provide manufacturing, marketing, sales and distribution for Maranatha! Music's complete line of recorded and printed product. Pictured following the signing at Benson's winter sales conference are (l to r): from Maranatha! Music, Dick Koeth, executive vice president of marketing; Buddy Owens, vice president of marketing and production; Tommy Coomes, president; and from the Benson Company, Jerry Park, general manager and chief operating officer; Jordy Conger, divisional vice president, print publications and publishing; and Vince Wilcox, vice president of marketing.

CASH BOX MICRO CHART

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	THE MISSION (Sparrow SPD-1196)	Steve Green	2	11
2	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	1	13
3	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	4	10
4	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	8	10
5	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	5	12
6	WELL DONE (DaySpring 9016396152)	Trace Balin	7	11
7	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	9	10
8	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	11	11
9	SWEET LOVE (Myrrh 7016889386)	First Call	3	13
10	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	12	10
11	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	15	9
12	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	13	9
13	FAITH (Myrrh 7016886387)	Kim Boyce	6	13
14	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	17	8
15	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	10	15
16	MERCY FOR THE MEMORIES (Sparrow SPD-1762)	Geoff Moore & The Distance	19	8
17	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	20	8
18	MASTERPIECE (Word 701-9059-503)	Sandi Patti	14	8
19	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	23	7
20	FRIENDS IN HIGH PLACES (Benson C02506)	Larnelle Harris	24	9
21	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	16	17
22	WANDERING PILGRIM (Star Song SSC-8128)	Twila Paris	25	8
23	I CRY (Myrrh 7016880389)	Russ Taff	34	5
24	JESUS IS THE LIGHT (Benson C02598)	Carman	27	7
25	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	18	18
26	I'LL MEET YOU THERE (Sparrow 176271194)	White Heart	28	6
27	IF IT WASN'T FOR GRACE (Frontline C09060)	Mark Farner	29	7
28	SOMEBODY SAY AMEN (Myrrh 701-6897-389)	David Mullen	21	8
29	STAND IN MY PLACE (Myrrh 701460256X)	Bryan Duncan	31	6
30	YES YES (Reunion 7010046522)	Morgan Cryar	22	9
31	NO COMPROMISE (Myrrh 7016877612)	Philip Bailey	33	6
32	LOVE COMES DOWN (Star Song SSC-8120)	Mylon & Broken Heart	36	5
33	FARTHER ON (Myrrh 9016239154)	Russ Taff	26	18
34	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	37	5
35	MY ONE THING (Reunion 7010053723)	Rich Mullins	39	2
36	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson	30	12
37	WE EXALT THEE (Day Spring 7014184571)	Petra	32	6
38	BEAT OF A DIFFERENT HEART (DaySpring 701417757)	Paul Smith	DEBUT	
39	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Volz	35	12
40	READY FOR THE STORM (Reunion 7010036527)	Rich Mullins	38	20

Contemporary Top Slot

Artist: Steve Green

Title: "The Mission"

Album: *The Mission*

Label: Sparrow 1762-71196

Producer: Greg Nelson

Writers: Jon Mohr and Randall Dennis

Publisher: Feed & Seed/J.R. Dennis (ASCAP)

CASH BOX MICRO CHART

SOUTHERN GOSPEL TOP 40 SINGLES

January 27, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	6	10
2	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	7	25
3	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	3	30
4	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	5	13
5	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	1	23
6	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	12	15
7	WHEN YOUR BACK IS AGAINST THE WALL (Sonlite SON-121)	Chosen	13	8
8	IT'S THE KING (RiverSong C02522)	Heaven Bound	2	22
9	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	11	17
10	NEW MAN (Harvest HAR-1173)	Carrol Roberson	10	13
11	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	4	30
12	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	8	19
13	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	9	23
14	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys	14	30
15	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	15	30
16	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)	Johnny Minick & Family	16	9
17	GLORY DEVINE (Morning Star MST-4104)	Perrys	21	10
18	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	18	30
19	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	19	10
20	I FORGIVE YOU (New Haven NHC-200064)	Florida Boys	24	7
21	HE'S STILL IN THE FIRE (Homeland HL-8804)	Speers	32	18
22	BUILDING THIS HOUSE ON THE ROCK (Homeland HC-8914)	Allison Durham	DEBUT	
23	WAVES OF GLORY (Dawn D-3056-S)	Reffeitts	37	2
24	I WON'T HAVE TO WORRY (Harvest HAR-1174)	Wilburns	25	7
25	THE JUDGEMENT (RiverSong C02569)	Kingsmen	DEBUT	
26	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons	26	5
27	IT'S A WONDERFUL DAY (Morning Star MSC-45-4105A)	Anchormen	DEBUT	
28	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronnie Hinson	29	8
29	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes	35	5
30	WHAT A WAY TO GO (Harvest HAR-1186)	Rainhardts	33	6
31	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	17	27
32	I WANT TO GO THERE (Sunlite FON120)	Cedar Ridge	20	21
33	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters	22	26
34	ARISE, MY LOVE (American Christian Artists ACA-0071)	Greenes	DEBUT	
35	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	23	30
36	LOVE STILL FLOWS (Homeland NC-8913)	Priority	27	10
37	I'VE BEEN REDEEMED M(Sonlite SON-119)	Kingdom Heirs	28	8
38	I'D RATHER TALK ABOUT JESUS (CHARITY CHR-124)	Latter Rain	38	9
39	HE CAN (Homeland HL-1008)	Singing Americans	30	28
40	HERE I AM (Sonlite SON-1235)	Hoppers	31	5

Southern Top Slot

Artist: The Perry Sisters
Title: "Resurrection Morn"
Album: *Do It Right*
Label: Morning Star MSC-4104
Producer: Eddie Crook
Writer: Diana Gillette
Publisher: Chestnut Mound (BMI)

COIN MACHINE

INDUSTRY STANDARDS

CHICAGO—(EDITOR'S NOTE: Following is the complete list of industry standards applicable to parts and components for coin-operated amusement equipment, as developed and updated by AMOA's Industry Standardization Committee and approved by the AMOA board of directors. *Cash Box* is reproducing this list as it appeared in the January/February AMOA*Location* newsletter as a special service to our readers.)

1. All coin door locks and cash door locks shall be a standard 7/8" barrel. Lock cams shall be straight 1-1/4" with double D hole.

2. All games shall have a power switch located on the upper left hand section of the cabinet, except when prohibitive by regulatory requirements.

3. All games using electronic sound shall have a volume control located inside the front door easily accessible, or prominently marked.

4. All games and coin mechanisms shall accept Canadian coins or adequately reject them so as not to cause coin jams. Coin mechanisms shall be mounted in machines with a quick release for easy removal.

5. All pinballs should utilize the standardized bookkeeping procedure with the same sequence of functions enabling owner/operator to easy access and recall of the format for calling up pinball bookkeeping. The first three pinball bookkeeping functions shall be in order as follows:

(a) Total coin meter resetable/accumulative

(b) Percentage of replays

(c) Play time; one ball; game

6. All games shall have a handgrip adequate for easy loading of the game on to a two-wheel dolly.

7. All games utilizing leg levelers shall have the levels mounted to the equipment using metal plates or other similar support so as to support the level and prevent its accidental removal during moving.

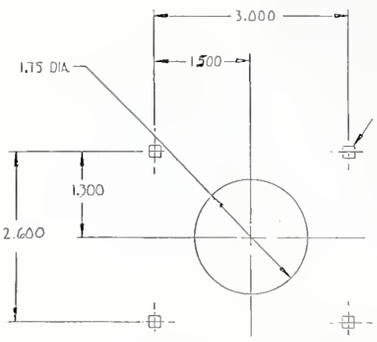
8. All monitors, PC boards and power supplies shall be located or shielded to protect from liquid spills in vents or holes located above the component. Shields should properly channel liquid away from components.

9. Fluorescent video game header lights should be an 18" 15 watt. Miniature lights shall be, whenever possible, a single contact 13v bayonette base or 6.3v bayonet or wedge base.

10. Action buttons, including fire, start and playing action shall mount in a 1.187 inch diameter hole.

11. Joystick shall have mounting dimensions as shown on the illustration.

11. Joystick mounting dimensions



12. Video game serial number shall be located on the outside highest permanent vertical rear panel, permanently affixed to the equipment.

13. All machines shipped within the United States shall comply with FCC requirements as outlined in the FCC Rules & Regulations, Volume 2, Part 15, Subpart J and Volume 2, Part 2, Subparts I & J.

14. All game manual dip switch settings shall be labeled with a chart provided with the equipment or kit or indicated with self-explanation in the software. All games shall have a free play setting with a switch setting properly marked.

15. All video games, pinballs and kits shipped within the United States shall have mechanical meters or taps provided for operator installation of meters.

16. Manufacturers will provide availability of custom parts for a period of five (5) years on dedicated pieces and three (3) years on kits. All unique and/or unusual parts for any game shall be stocked in the U.S. upon the game's release and promptly made available.

17. Any game using an edge connector shall use the "JAMMA" plus and wiring configuration.

18. All games shall have settings allowing one or more of the coin acceptors to be set for accepting a dollar coin. On games with two or more coin entries, settings should allow for one entry to remain on quarter acceptance.

19. Coin doors, cashbox doors and front panels of games shall be constructed with material and design so to prevent collapse from reasonable blows and kicks to the front side of the cabinet.

20. All standard DC switching power supplies shall have two separate snap and lock connectors (molex or connector or equivalent):

(a) Output connector will be 3x3 nine pin snap and lock (keyed). Pins 1, 2 and 3 are +5 volts; Pins 4, 5 and 6 are ground; Pin 7 is -5 volts; Pin 8 is +12 volts; and Pin 9 is a spare.

(b) AC impact connector will be 3 pin snap and lock (keyed). Pin 1-line; Pin 2-ground; Pin 3-neutral.

21. All video games shall have monitor control capability easily accessible from the front of the cabinet.

22. All monitors shall have metal bars as part of the frame to act as picture tube "neck protectors."

23. All video games shall come with a monitor sticker showing adjustment names and location and pinout arrangement information. This sticker shall be affixed to the monitor chassis in an easy to see location.

AT THE J.B. BIRTHDAY CELEBRATION. This past November, Rowe International invited a group of tradesters, including representatives of AMOA, the operator community, the trade press and others, to a special celebration in commemoration of the jukebox centennial. The festivities took place at the Rowe facilities in Grand Rapids, Michigan, where guests enjoyed a tour of the plant, a dinner party the preceding evening, a tour of the famous Rowe museum and, of course, a birthday luncheon complete with a big jukebox cake and all the trimmings. Pictured during the plant tour (photo 1, l-r) are Rowe's Joel Friedman and AMOA prexy Jack Kerner. Bob Courts, veepee and general manager of Rowe-Grand Rapids is pictured (photo 2) among the numerous models that are on display in the Rowe Museum. Here's another shot of the museum with (photo 3, l-r) Rowe's Joel Friedman, Jerry Gordon and design engineer Joe Krestakos, who's been with the Rowe organization since 1945.

Photo 1: S. Price, S. Kerner, J. Friedman, J. Kerner

Photo 2: Bob Courts

Photo 3: J. Friedman, J. Gordon, J. Krestakos

Eight Jukes Awarded in Miller/AMOA Promo

CHICAGO—Eight lucky winners recently received fully stocked, classic-design jukeboxes from Miller High Life and the Amusement and Music Operators Association (AMOA).

The jukeboxes were awarded as a grand prize in a radio contest which was held in conjunction with the celebration of the 100th anniversary of the jukebox. The names of the winners are: Sheila Keith of Birmingham, Alabama; Maurice E. Dennis of Montgomery, Alabama; Jim Motts of Milwaukee, Wisconsin; Beth Stein of Cincinnati, Ohio; Daniel J. Brindza of Cleveland, Ohio; John Dob of Philadelphia, Pennsylvania; Tom Flagherty of Pittsburgh and John Kaake of Detroit, Michigan.

The promotion was conducted in eight markets during November (National Jukebox Month). A selected radio station in each market featured a contest during which callers could win jukebox-shaped radio/cassette players or 100th-anniversary-of-the-jukebox t-shirts. All radio contestants qualified, along with mail-in and on-premise drop-box entries (where legal) for the grand prize drawing.

INDUSTRY CALENDAR 1990

January 23-24: **AMOA-sponsored meeting for state association executives**; Westin O'Hare Hotel; Rosemont, IL. For info contact Fred Newton of AMOA at (312) 644-6610.

January 23-26: **IMA** (International Amusement & Vending Trade Fair); Frankfurt Trade Center; Frankfurt, Germany.

February 9-11: **Arkansas Music Operators Association**; (site to be announced); Little Rock, AR; annual state convention.

February 23-25: **Iowa Operators of Music & Amusements**; Holiday Inn, Waterloo Civic Center; Waterloo, IA; state convention & trade show.

February 23-25: **South Carolina Coin Operators Association, Inc.** (SCCOA); Sheraton Hotel; Columbia, SC; state convention & trade show.

March 9-11: **ACME '90** (American Coin Machine Exposition); Hyatt Regency; Chicago, IL; annual international trade show.

March 23-25: **NAMA** (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention & trade show.

March 23-25: **Minnesota Operators of Music & Amusements** (MOMA); Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.

April 13-14: **Washington Amusement & Music Operators Association** (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.

April 19-22: **Florida Amusement & Vending Association**, Omni International Hotel & Expo Center; state convention & trade show.

May 3-6: **California Coin Machine Association**; Hyatt Grand Champions; Indian Wells, CA; annual state convention.

May 4-6: **Northeast Regional Amusement Machine Convention & Trade Show** (NYSCMA, AMOA-NY, AMOA-NJ, PAAMMA); Trump Regency; Atlantic City, NJ. For info contact Sue Matterson at (518) 439-0981.

June 7-9: **Wisconsin Amusement & Music Operators**; Holiday Inn; Stevens Point, WI; state convention and trade show.

July 20-21: **Pennsylvania Amusement & Music Machine Association**; Sheraton Lancaster Resort; Lancaster, PA; state convention & trade show.

August 10-12: **Amusement Music Operators of Tennessee**; Vanderbilt Plaza; Nashville, TN; annual state convention & trade show. For info contact Jim Green at (901) 521-1234.

August 16-18: **Wyoming Candy, Tobacco & Coin Vendors Association**; Holiday Inn; Cody, WY; state convention & trade show.

September 13-15: **Michigan Coin Machine Operators Association**; Clarion Hotel; Lansing, MI; state convention & trade show.

October 11-14: **NAMA** (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.

October 16-18: **Amusement & Music Operators of Virginia, Inc.**; Cavalier Hotel; Virginia Beach, VA; 32nd annual state convention & trade show. For info contact Charles Rowland at (804) 262-9283.

October 25-27: **AMOA Expo '90**; (Amusement & Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention & trade show.

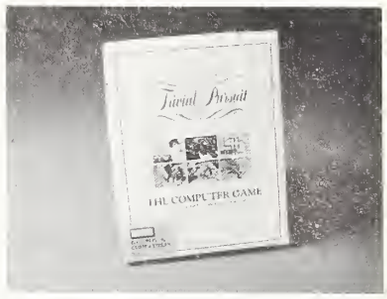
Parker Brothers Introduces *Heavy Shreddin'* and *Trivial Pursuit, The Computer* for Home Market

CHICAGO—Parker Brothers announced its entrance into the Nintendo video game category with its first cartridge game (for the Nintendo System) called *Heavy Shreddin'*, a snowboarding sports action game based on the fast-growing winter sport that is becoming increasingly popular in the U.S., Europe and Japan. Snowboarding is a combination of downhill surfing, skateboarding and sailboarding.

In *Heavy Shreddin'*, players travel down snow-covered mountains on a board much larger and wider than a ski, competing in slalom, downhill, halfpipe, mogul and backwoods events, for high scores and the ultimate World Cup Snowboarding Trophy. The game tests players' skills at daredevil shredding stunts including death-defying jumps over waterfalls and astonishing flights over ski chalets as they shred over logs, ice and moguls. All of the thrills and adventure of the sport are authentically portrayed, complete with outstanding graphics and animation.

Trivial Pursuit, The Computer Game is being offered by Parker Brothers for IBM personal computers and compatible PCs and it captures all of the fun and excitement of the famous board game in a lively, animated version. Up to four players can participate at one time, challenging one another, or playing against six different animated characters with various levels of expertise in different subjects on the computer.

There is a wide variety of questions to choose from, including such subjects as Pre-Elvis, Post Beatles, Movie Settings, Baseball Personalities in the Eighties, Entertainment about the Eighties plus the traditional sports, history, entertainment, arts and science trivial questions, and much more. Players may also select a random mix of subjects chosen by the computer.



PARKER BROTHERS' *TRIVIAL PURSUIT, THE COMPUTER GAME*

Parker Brothers, based in Beverly, Massachusetts, is a leading developer of quality games and toys and a pioneer in the home entertainment industry. The introduction of the computerized version of *Trivial Pursuit* marked the company's entry into the PC software market. As noted by John Call, Parker Brothers' director of marketing, "Launching into the IBM and IBM compatible systems market with the *Trivial Pursuit* game allows us to take advantage of high levels of consumer awareness for instant recognition at retail."

This model will be available during the first quarter of 1990 and the company's other PC titles will be announced in the near future.

Atari's *Skull & Crossbones* Kit

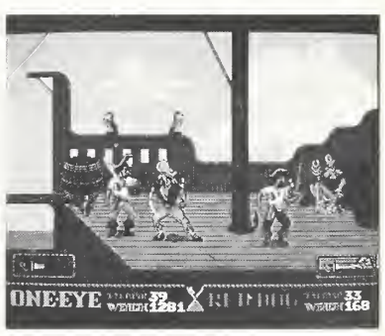
CHICAGO—*Skull & Crossbones*, the newest universal kit from Atari Games, offers a swashbuckling adventure where players portray two pirates competing for food, drink, booty and revenge. Players use a joystick and button to control the unique sword-fighting action in a combination of defensive and offensive maneuvers to battle the various enemies. Players can learn the lunge and backlash, which are two of the most effective skilled-sword fighting moves.

"*Skull & Crossbones* is a unique application of the fighting games that remain so popular with players today," commented Linda Benzler, product manager for Atari. "There is a lot of depth to the game with a great variety of opponents and colorful playfield backgrounds."

As play begins, there is an encounter with the evil Wizard who robs the heroes of all of their booty. The pirates swear revenge and set off on a quest to destroy the Wizard and recover their treasure.

The quest takes players on an adventure around the world during which the pirates battle the fierce captains and crews of opponent ships, and encounter the soldier guards and the merciless executioner in the Spanish Castle. In the ninja camp they fight the karate master and his followers; on the beach the heroes encounter the dreaded Medusa and a horde of wicked skeletons that rise from the dead.

When the pirates finally reach the Wizard's island, they must again do battle against the shadow figures of the executioner, the ninja master and the Medusa before they can fight face to face with the evil Wizard. If they make it to the throne room and overcome the Wizard, players are rewarded with a room full of treasure.



ATARI'S *SKULL & CROSSBONES*

Skull & Crossbones became available as a horizontal kit at the end of November. The kit includes the game PCB, a JAMMA harness, attraction decal, side decals, control panel decal, a set of eight-position joysticks and buttons.

Bally's *Tri-Sports*

CHICAGO—Question: How do you fit a pool table, a bowling alley and a miniature golf course into one small space? Answer: Bally/Midway's new *Tri-Sports*, which offers three video sports games in one cabinet.

There's Pool Shark, featuring Straight Pool, Rotation and Nine Ball. The Power Strike bowling choices include Regulation, Flash and Triple Strike. Then you have Mini-Golf Deluxe which lends a brand new twist to the typical miniture golf course. *Tri-Sports* gives players seven different realistic recreational games from which to choose, and one to four players can participate.

The new model has outstanding full-color graphics to attract attention on location; and the trac-ball allows for accurate, precise shots, no matter what game players select.

BALLY'S *TRI-SPORTS*

Sounds exciting, doesn't it? Further information may be obtained through factory distributors or by contacting Bally/Midway Mfg. Co., 3401 N. California Ave., Chicago, IL 60618.

COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

THIS IS THE YEAR of the pinball machine as it turns 60, so be assured, there'll be a lot of promotions and special campaigns in progress over the next 12 months. **John Bell** of Bell's Music in Vicksburg, Mississippi, is chairman of the AMOA-appointed Pinball Promotion Committee. When I spoke with him this past week, he indicated that there are a lot of irons in the fire. ~"Our main objective is to create more awareness on the part of the public and also generate increased interest on the operator level," Bell said. The Committee was scheduled to meet in Chicago as we went to press. Keep tuned.

GETTING BACK TO WORK following our annual holiday shutdown at *Cash Box* is a little tough, but I'm giving it my best shot, so bear with me... Sorry to learn of the death, this past December, of veteran operator **August Van Brackel** (A. Van Brackel & Sons) in Defiance, Ohio. His son **Don** once served as president of AMOA. Sincere condolences to the Van Brackel family... The trade lost another prominent figure late last year: **Joe Westerhaus, Sr.** of Royal Distribution in Cincinnati. Our sympathy to **Joe Jr.** and the entire Westerhaus family...

IT'S IN DELIVERY! Yes indeed, the Rock-Ola *Laser 2000* dedicated CD jukebox went into shipment a few short weeks ago and, as company exec **Frank Schulz** advised, "the response is terrific...we're in a demand-exceeding-supply situation right now, so we're asking everyone to please be patient while we step up production to get these models out." By the way, on December 29, 1989, Frank marked his 40th year at Rock-Ola. Nice goin' buddy—and here's to your next 40...

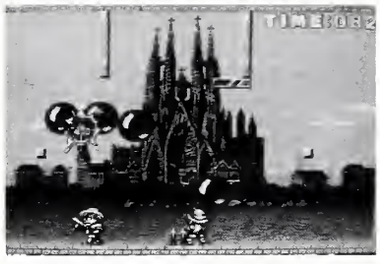
PLEASE MAKE NOTE that, as of January 16, 1990, the **American Amusement Machine Association** (AAMA) headquarters will be housed in its new location at 12731 Directors Loop, Woodbridge, Virginia 22192. Their phone number is (703) 494-2758; FAX is (703) 494-0616...

ON THE SINGLES SCENE—and we're talkin' vinyl. **Jeff Tartol** of Singer One Stop For Ops tells us the following are makin' it big on jukeboxes: "Opposites Attract" by **Paula Abdul** on Virgin; "I Go to Extremes" by **Billy Joel** on Columbia; and (in R&B locations) "It's Gonna Be Alright" by **Ruby Turner** on Jive. And here's one Singer is recommending for jukebox programming: **Phil Collins**' new "I Wish It Would Rain Down" on Atlantic...

MARK YOUR CALENDARS. I just received word that the seventh annual **Billiard Congress of America** international trade exposition has been slated for July 19-21 at the Commonwealth Convention Center in Louisville, Kentucky... The 1990 AMOA **Government Affairs Conference** will be taking place April 29-May 1 at the Washington Court Hotel in Washington, D.C. Among program highlights will be sessions on dollar coin legislation, jukebox licensing and legislation affecting tobacco vending; a briefing by AMOA officers and the association's government affairs liaison **Robert Wilbur** regarding key industry issues; and the usual round of Congressional visits with elected officials. AMOA will shortly issue a membership mailing containing further specifics as well as housing and registration info...

Capcom U.S.A.'s *Buster Bros.* And *Final Fight*

CAPCOM U.S.A. RECENTLY debuted two new video games, *Buster Bros.* and *Final Fight*. Both two-player interactive conversion kits are available through authorized Capcom distributors.



Buster Bros.

Exciting world travel while on a hunt is in store for patrons of *Buster Bros.* However, they will be in constant danger during their adventure that starts at the base of Mount Fuji. As giant balls fall from the sky, players take aim and shoot and when the balls are popped, they split into smaller, faster moving targets, which means more chances to win points. But watch out—if the balls touch a player, then the player gets knocked out! These balls, when divided, also drop weapons down, helping to arm the players with guns and twin darts. There is also a force field, which protects the player from one lethal hit.

Once Fuji has been conquered, the hunt moves on to Russia, India and Europe. There are 50 levels of action in *Buster Bros.*, all full of colorful graphics that make cities and countrysides from around the world come alive.

Final Fight

Final Fight is the next in a series of CPS System games using Capcom's exclusive CPS Super Chip. In this one, Haggar, the original Street Fighter, returns as mayor of the city, his street fighting days behind him. But a final fight must be staged because Haggar's daughter Jessica has been kidnapped by the lawless Mad Gear Gang. The police have gone bad and there is no one to trust.

Players must use fists and feet, as well as knives and Molotov Cocktails to beat the gang. Players become Haggar or one of his mighty sidekicks, Cody (a martial arts expert) or Guy (a master of Ninjitsu), as the fighting spreads into subways, warehouses and wrestling rings, and engages the player in hand-to-hand combat with giants and Samurai swordsman in the quest to save Jessica.

For further information, contact Cynthia Bruschi, marketing manager, Capcom U.S.A., Inc., 3303 Scott Blvd., Santa Clara, CA 95054, (408) 727-0400.

Williams' *Bad Cats*

CHICAGO—Barry Oursler and Python Anghelo have distinguished themselves over the years as two of the most talented pinball geniuses in the business. Their creations have included such classics as *Pin Bot*, *Comet*, and *Cyclone* (honored two years in a row as AMOA's "most played pinball machine"). Now this duo has teamed up again for a state-of-the-art pinball machine that's highlighted by its own unique backglass animation and a full complement of design innovations.

The new creation is *Bad Cats* and it breaks new ground with the introduction of an industry first—a totally new Linear Target (TM) to challenge today's players. The harder the Linear Target is hit, the greater the Fish Bone-Us value, which can build up to an amazing five million points.

As the action progresses, the cats are definitely on the prowl with an easy access center ramp that can reward an extra ball and increased scoring. But, once the players spell out B-A-D C-A-T-S, a Fishbowl Jackpot is possible for an incredible eight million points. It's the largest jackpot ever awarded on a pinball machine.

Building on the "easy to learn, difficult to master" adage for success, *Bad Cats* keeps the action going with a left-side Tiger Ramp that progressively increases in value to unlimited Million Point scoring with a new twist. On the last ball, five consecutive ramp shots gives players the single highest scoring value in history with a spectacular twenty million points.

WILLIAMS' *BAD CATS*

There's more to come, however. When players enter Ralphie's doghouse, *Bad Cats* kicks into high gear with a spinning Seafood Table mystery wheel that can net a feast of values including extra ball, special, 100,000 points, or even a chance for an instant jackpot.

Sounds like pinball purr-fection, doesn't it? Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.

CLASSIFIEDS

CLASSIFIED AD RATE
35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - $230 Classified Advertiser (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: CYBERBALL 4 PL $2195; XYBOT $795; TOOBIN $895; VINDICATOR $850; ASSAULT $1095; SHOWDOWN (Button Model) $1195; DEVASTATOR $895; 88 GAMES $795; QUARTERBACK $1095; VS RBI/RBI DUAL UPRIGHT $1295; DOUBLE DRAGON II $1295; IKARI III $1395; GAIN GROUND 3 PL. $1995; DOUBLE DRAGON $1095; OPERATION WOLF $1395; TECMO BOWL 4 PL $1695; NINJA GAIDEN $1295; RAMPAGE $595; TIME MACHINE $1595; TAXI $1695. CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRIE, LA, 70002. TEL: (504) 888-3500. FAX (504) 888-3506.

• • •

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. **JUKEMUSIK** and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

• • •

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

• • •

DYNAMO POOL TABLES 4x8-$1000 each, 1/3 deposit & balance C.O.D.. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

• • •

FOR SALE - Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

• • •

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

• • •

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

• • •

OPERATOR / DISTRIBUTOR

The Finest Route Management Software Package In The Country. It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL, 62704. Tel: (217) 793-3350.

• • •

FOR SALE. Old Bingo Pinballs. Great Collectors Item $300.00 up. Call (503) 782-3097 for more info. Also old jukes.

• • •

RECORDS

BPMs & HARMONIC KEYs Labels and Listings of the **LATEST DANCE MUSIC.** $10.00 monthly, International $15.00. 1 free issue. Send money order to: Ed Carlton, 2256-A Sunrise Blvd., #304, Rancho Cordova, CA 95670. (916) 362-5758.

• • •

MUSICIAN/ARTIST OPPORTUNITIES

MUSICIANS! BANDS! Looking for the right group or players? Call PMR 1-800-328-8660.

• • •

Want you record played worldwide? Others promise, we deliver! For free brochure explaining how you can join this international label send a SASE to Colonel Buster Doss, **STARDUST RECORDS,** Drawer 40, Estill Springs, TN 37330 or call (615) 649-2577.

• • •

RECORD PROMOTION

Country and Gospel Record Promotion. For more information contact: LaDonna Kay, 24285 Sunnymead Blvd., Suite 234, Moreno Valley, CA 92388. Tel: (714) 653-1556.

• • •

Country and Gospel Record Promotion. For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

• • •

RECORD PRODUCTION

SINGERS & SONGWRITERS—Have your music produced in Nashville by Larry Beaird, veteran of over 150 TV shows on The Nashville Network. Call or write now for details: Beaird Music Group, Inc., 107 Music City Circle, Suite 314-H, Nashville, TN 37214. (615)889-0138.

• • •

REAL ESTATE

GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

MISCELLANEOUS

LASER LICKS We are expanding our import inventory of CD's, CDV's, Posters, T-Shirts and accessories. Distributors please send your catalogues to us at 5947 N. Milwaukee, Chicago, IL 60635. Phone: (312) 763-1963.

• • •

GOVERNMENT SEIZED vehicles from $100.00. Fords. Mercedes. Corvettes. Chevys. Surplus. Buyers Guide (1) 805-687-6000 Ext. S-4415.

• • •

CASH BOX CONFIDENTIAL

✔ OVER 3,000,000 READERS EACH WEEK

✔ APPEARS IN NEWSPAPERS ACROSS THE UNITED STATES

SYNDICATED BY KING FEATURES

✔ CONTAINS MATERIAL SPECIALLY SELECTED FROM THE PAGES OF

CASH BOX THE *MUSIC* TRADE MAGAZINE

CASH BOX

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME

COMPANY TITLE

ADDRESS ❑BUSINESS ❑HOME APT. NO.

CITY STATE/PROVINCE/COUNTRY ZIP

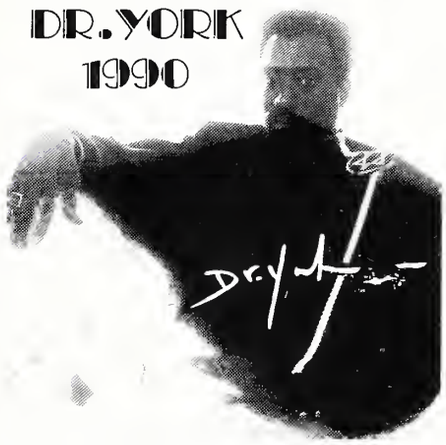
NATURE OF BUSINESS ❑PAYMENT ENCLOSED

SIGNATURE DATE

SUBSCRIBE NOW, SPECIAL INTRODUCTORY RATE ON
CASH BOX PLUS RADIO REPORT at
$150.00 PER YEAR (USA & CANADA ONLY)
FOREIGN SUBSCRIPTIONS $195.00 PER YEAR
LIMITED TIME ONLY
6464 SUNSET BLVD. #605, HOLLYWOOD, CA 90028

The Love Man

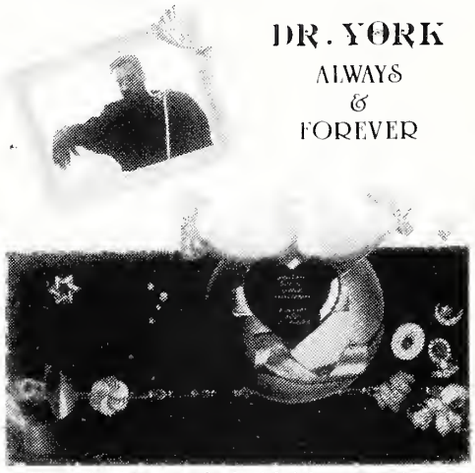
Who takes you back to fleeting memories of romance and love songs? Who's filling the enormous gap left by crooners such as Marvin Gaye and Nat King Cole? The Balladeer of today is Dr. York, a native Nubian of North East Africa.



This most unique individual holds a Doctorate in Theology from the University of Al Azhar in Egypt and a Bachelor of Arts degree in Arabic and Semitic languages from Khartoum University.

You've seen his picture postered across the United States, on the cover of BRE, in Billboard and Jack the Rapper. He's been interviewed by KISS-FM and commended for his achievementof success against all odds. As a youth, he pursued his musical career by do-wopping with groups like the Studants and Jackie and the Starlights. Through the Studants, he was introduced as The Love Man. If you caught his soon to be classic Christmas video, **"Let Me Be the One on Christmas"**, you will understand why. He's come a long way since his first two sensual albums **NEW** and **RENEW**, with the hit tunes **IT'S ONLY A DREAM** and **IT'S ON ME**, which yielded dynamic music videos. He's closed for licensing in Japan and the United Kingdom. Dr. York has been touring, singing his old as well as new releases. Last year he wrote and produced the hot single and music video, **SOMEONE'S BEEN SLEEPING IN MY BED**. This year Dr. York has much in store, he's brought back Heat Wave's classic ALWAYS AND FOREVER. This mid-tempo is sure to be a chart topper. If you can sit this one out, you definitely haven't got also recently re-released this all-time favorite. It's a ballad that the Love Man himself loves; but the Doctor has come up with a midtempo to the beat of Sybil's DON'T MAKE ME OVER to rock the house! Don't let his love of love songs fool you, the man can dance and is a real party animal with up tempo tunes. Yet..., just so you don't forget what his specialty is, the flip side is the melodic **PLEASE STAY** and the re-release of **IT'S ONLY A DREAM**. Coming out right on the heels of the 12" **ALWAYS AND FOREVER**, is the album **DR. YORK 1990**, with a rich selection of twelve (that's right twelve) samples of pure versatility. He's proven that he is much more than a Balladeer.

DR. YORK



Dr. York's music is highly versatile, he touches everything from classic to rap. Now, he's moved into the mainstream of R&B. With the assistance of producer Mtume, he has produced such groups as: She, Dr. York's newest artist on Warlock Records, whose rendition of **HELLO STRANGER** is nothing less than fantastic, FLEXX is about to release the rap album called **DAMAGE** and you'll soon be hearing from Lamont Washington with **DAME TU MANO (Give Me Your Hand)**. Dr. York is really into helping people get into this business of music. Aspiring rap singers and other artists are always coming down to his studio. Interested? Come down for a tour. He also produces many well known artist such as Sarah Dash and Afrika Bambaataa. Check out Afrika's lastest release, **RETURN TO PLANET ROCK**. It's on the York Label. With Rocky Groce and Burt Coleman on promotion and friends like Jack the Rapper, there's no stopping the good Doctor's experts team. Dr. York has created his own independent network under the umbrella of York's Productions. The latest addition is the expansion of the fully equipped recording studio in the mountains called ALADDIN.

Look for the release of his novel published by Aegina press, entitled **GOLD DIGGERS**, this Spring. What's next? His next goal is to establish a well-equipped record pressing and CD plant and he's taken an interest in movies, and I don't mean watching them. So send him your scripts. After that, the sky's the limit. Dr. York is a man with a mission, who's reaching out to the world through song. This man is ready to dance, so **LET'S DANCE!**

YORK'S PRODUCTIONS
548 HART STREET
BROOKLYN NEW YORK 11221 (718) 443-4417
FAX #: 547-6327